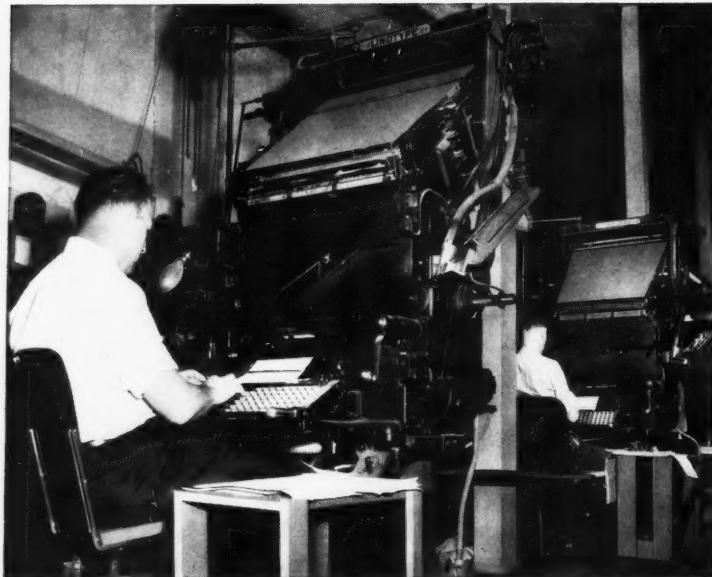


the Inland Printer

march
1950

How two new Linotypes enable Virginia firm to handle 80% more sales volume



Two new Model 33 Linotypes at the Keel-Williams Corporation, Richmond, Virginia



"Our new Linotypes enable us to get more work and produce it on a shorter schedule. We couldn't handle the business without the new 33's." — J. D. WILLIAMS



"After we had installed our first Model 33 Linotype, production took a big jump. It was just plain good sense to put in the second one." — H. K. KEEL

In 1945, the Keel-Williams Corporation of Richmond, Virginia purchased a plant equipped with three composing machines all over 25 years old. In order to set the composition needed, these three old machines ran 8 hours per day, and most display sizes were hand set.

In May, 1948, a Model 33 Linotype was installed and in January, 1949, another Model 33 was added.

How Two Model 33's Increased Plant Capacity—On the new Model 33's with their wide magazines, both text and display matter are composed with equal ease and economy. Hand setting has been virtually eliminated. While the Keel-Williams Corporation now has one less composing machine and a sales volume 80% greater than in 1945, the two new Model 33's are operated only 8 hours per day. Duplex-Display matrices are used to double the number of faces at the operator's fingertips. To provide maximum composing-room efficiency Self-Quadders are also used. Today, 99% of all the firm's composition is machine set, including display matter. It is easy to see how Keel-Williams Corporation is now able to handle a much wider range of jobs with fewer machines and less operating time.

New Machines Slash Parts Costs—From 1945 to 1947, annual maintenance costs for parts were \$233 per old machine, and the Keel-Williams staff made practically all their own repairs. The cost of down-time and loss of sales were impossible to calculate. It is estimated that the new machines are paying for themselves from parts savings alone.

Steadier Production—The new machines are saving time all around. Slugs are parallel, uniform, type-high and solid. Make-up and stone work are quicker. Forms do not belly in lock-up and practically all forms lift the first time. Make-ready is quicker, easier. This enterprising Virginia firm has been able to run as many as 125,000 impressions directly from the slugs with good commercial printing results.

You, Too, Can Cut Costs With New Linotypes—We suggest that you convert the cost of maintaining old equipment to an investment in new Linotypes. Remember, Linotypes save money in composition, make-up, lock-up, makeready, press work handling, and produce higher quality results in less time. Let's get together and determine which Linotype equipment is best suited to handle the needs of your composing room most efficiently.



Leadership Through Research

TRADE MARK

MERGENTHALER LINOTYPE COMPANY, 29 RYERSON STREET, BROOKLYN 5, NEW YORK

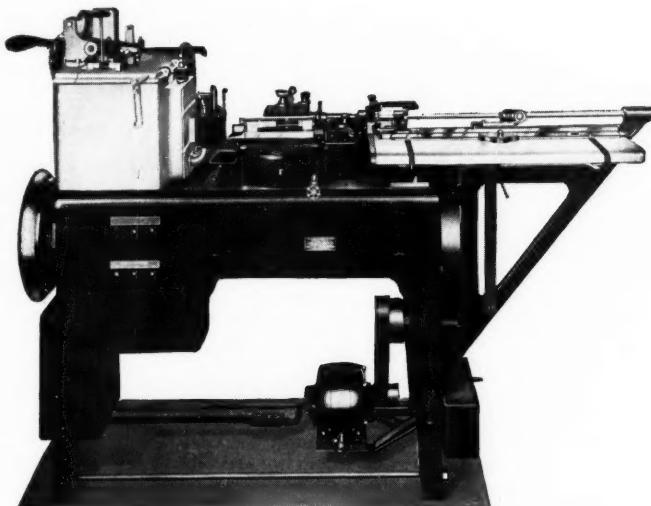
Linotype Corona and Members of the Spartan and Erbar Families

The Elrod

helps to solve strip material troubles

An Elrod installation in your plant goes a long way toward overcoming the annoyance and inevitable waste time due to strip material shortages, particularly when the daily program necessitates a continuous supply sufficient for any possible requirement. With an Elrod on the job, compositors and makeup men go about their work with a comfortable feeling, being sure of plenty of material for spacing and blocking out when and where they need it. It is no accident that so many important printing and publishing plants look to the Elrod for their strip material supply, for it has proved its worth and dependability through the years. Their satisfaction can be duplicated in your own plant. Simple in design and mechanism, the Elrod consistently delivers an accurate product. Write today for full information about the Elrod and its many advantages.

There is no obligation, of course.



The Elrod Lead, Slug, Rule and Base Caster

produces high-quality strip material ranging in size from 1-point to 36-points in thickness—all from a single machine.

LUDLOW TYPOGRAPH COMPANY 2032 Clybourn Avenue, Chicago 14, Ill.

Set in members of the Ludlow Bodoni family

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copy, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign \$10.00 a year; three years, \$20.00. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Lafayette, Indiana, under date of April 30, 1948. Copyrighted, 1950, Maclean-Hunter Publishing Corporation.

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Makers of Papers for Business Records

**Nation's Finest
Trade Bookbinders
Write Extolling the
New 30 x 46...60
BAUMFOLDER**



PRACTICAL BOOKBINDING, N.Y.C., says:
"Best money-maker in our plant."

PRINTERS FINISHING, Baltimore, says:
*"Set-up time reduced to minimum . . .
PRODUCTION SURPASSED WILDEST DREAMS."*

DEPENDABLE BINDERY, N.Y.C., says:
"Additional speed makes investment well worth while."

GRAPHIC ARTS FINISHING, Baltimore, says:
"Makes more folds than any other, which is IMPORTANT to a TRADE bindery."

J & A BINDERY, N.Y.C., says:
"Puts out work faster than other and is priced far below competitors."

SOUTHWEST, Texarkana, Ark., says:
"You claim 30" width but we fold 31" and operator has time for other nearby tasks."

VENIAR BINDERY, N.Y.C., says:
"Excellent performance in output and quality of work."

CUNEO, Chicago, says:
"We increased production and got better quality folding with spoilage nil."

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Don't Delay . . .

**don't delay ordering
Your Gold Mine for All Time**

ALTHOUGH our factory is working over-time . . . and every hour a precision-built Gold-Mine Baumfolder rolls off the assembly line, everywhere printers and/or bookbinders are ordering them faster than we can build them,—some days twelve orders, some days sixteen, etc.

Now \$300,000.00 of orders in AHEAD of "yours" . . . so don't delay.

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No. 1 Gold-mine 14x20 five-fold . . . with Friction or Pile Feed.

No. 2 Gold-mine 17½x22½ seven-fold . . . with Friction, Suction-Pile or Suction-Continuous Feed.

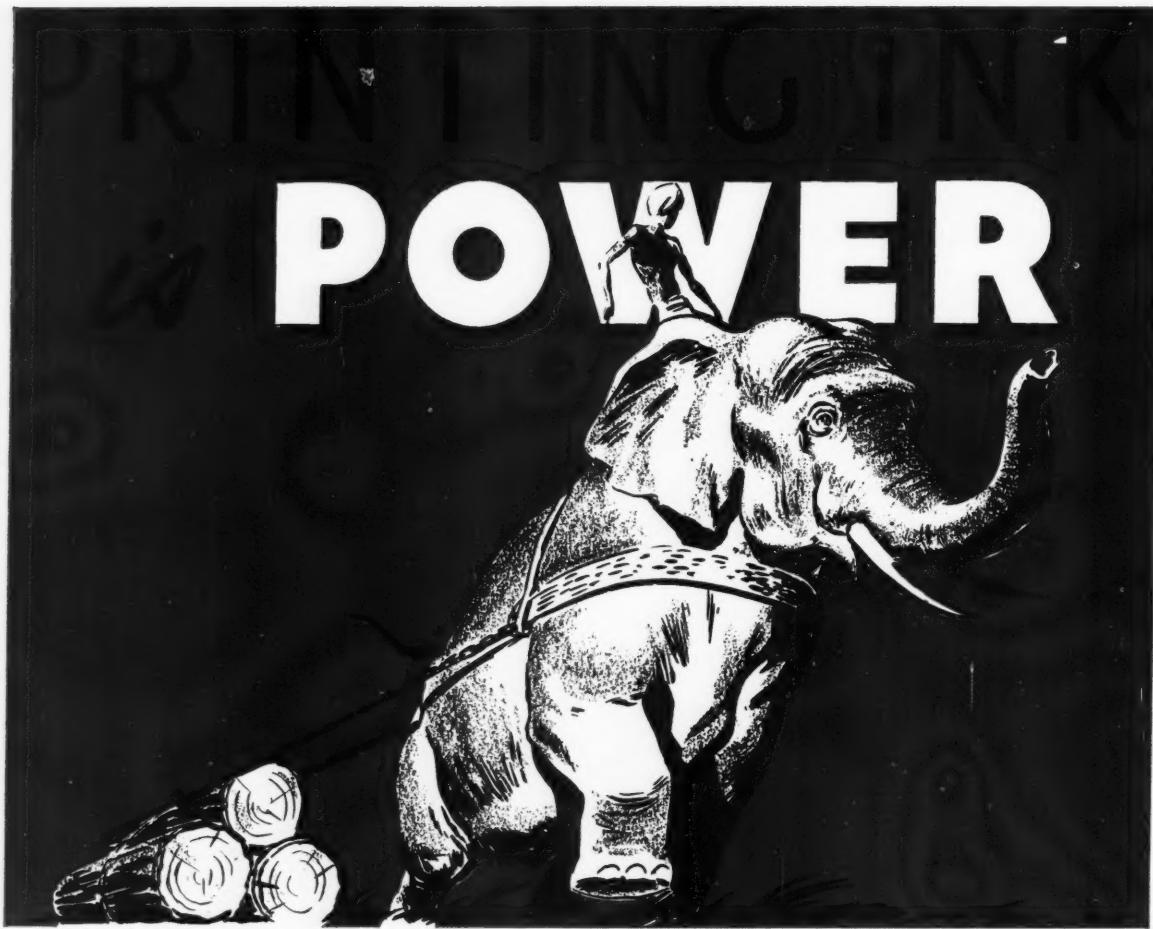
No. 3 Gold-mine 22x28 either eight-fold or ten-fold . . . with Suction-Pile or Suction-Continuous Feed.

No. 4 Gold-mine 25x38 either 10, 11 or 12 fold . . . with either Suction-Pile or Suction-Continuous Feed.

No. 5 Gold-mine 30x46 . . . 60 . . . greatest versatility in folder history . . . 14 folding plates. Continuous Feed preferable on this size.

RUSSELL ERNEST BAUM, Inc.

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Remember — ink is important to the success of all printing because it is the final exponent of quality.

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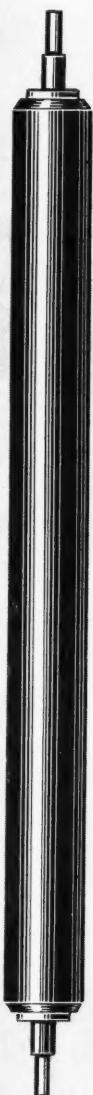
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SHIP YOUR OLD ROLLERS TO
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Pacific Coast Sales Representative; THE CALIFORNIA INK CO., INC.

EXHIBITION
IPA GRAPHIC ARTS EXPOSITION
CHICAGO-SEPTEMBER 11-25-1950

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

Gun for



Its economy keeps
It lets
9" x 1
speeds
certain
per the
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genera
new s
safety

Bigger Game!

The NEW KELLY THREE...25" x 37"

**puts you in the profitable book, advertising
and publication fields... *in a big way!***

Its economy-size sheet puts you in the 25" x 38" class, yet keeps your profits from dribbling into the baling machine. It lets you run a full form of sixteen 6" x 9" pages, or eight 9" x 12" pages, with ample allowance for trim. Its new high speeds, up to 3500 an hour with easy cruising at 3000 on certain stocks, pile up your daily production *fast* at less cost per thousand impressions. With its redistributed weight, that cuts vibration to the bone, makeready stays made ready, and the high quality, fine register work you turn out will generate pride in your whole plant. Besides, this handsome new streamlined Kelly Three, with its rounded edge steel safety plates in two tones of gray protecting all moving

parts at the sides, embodies *more new features* to increase production and get-at-ability and cut operating costs than any other press in its size class.

So, you think it sure sounds good, but such a press must be priced 'way up! You're wrong; it's priced 'way down! The first cost of the Kelly Three delivered and installed in your shop is *thousands of dollars LESS* than you would expect. Hourly operating cost is less, too.

There's lots more you ought to know about the new Kelly Three and its mechanical and operating improvements. Be sure to ask your ATF Representative to give you all the facts about this remarkable press.



American Type Founders

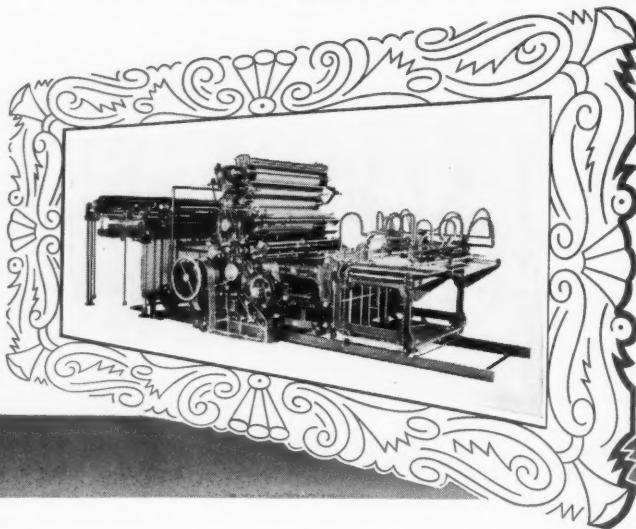
200 ELMORA AVENUE, ELIZABETH 2, NEW JERSEY • *Branches in Principal Cities*

Manufacturers of Kelly Presses, Little Giant Presses, Chief Offset Presses, Web-fed Offset Presses, Gravure Presses, Foundry Type and Process Cameras. Distributors of Vandercook, Challenge, Chandler & Price, Hamilton and Rosback Equipment for Composing Room, Pressroom and Bindery.

WORK HORSES of the Lithographic Industry

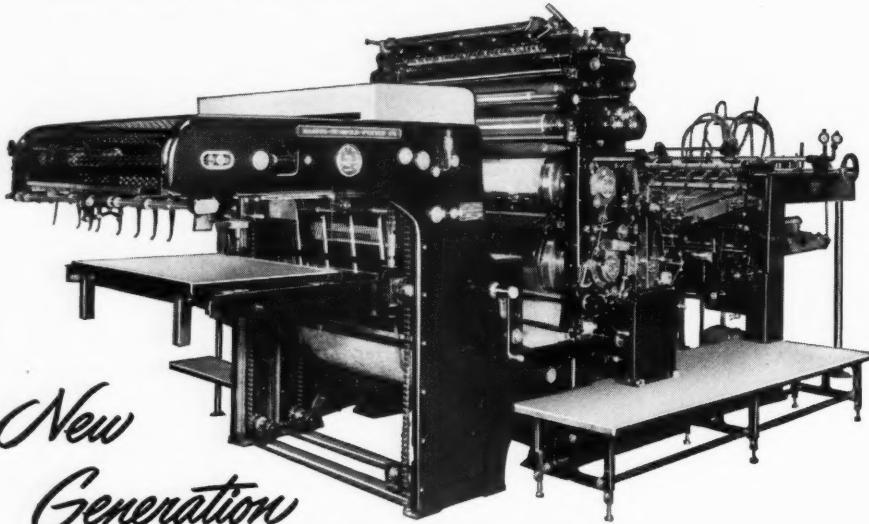
Veteran

For 20 years, the veteran Harris S7L set the pace for an industry. In its prime, guaranteed speed was twice as fast as the letterpress equipment it replaced . . . register was unequaled. "Finest offset press for its size ever built," say many proud owners.



But, good as it was, the S7L is no match for the new generation of Harris lithographic presses. Advanced design . . . fewer interruptions . . . higher speeds . . . are reasons why the new Harris model 145, for instance, puts more salable sheets in the delivery pile every day.

A new Harris press has the productive get-up-and-go to open up new money-making opportunities. Why not calculate the savings 50% higher running speed might mean in your profit picture?



Harris Model 145, Single color 35 x 45" Offset Press
Maximum sheet size 36 x 48"—the most economical size for a 16-page form,
either 8½ x 11" or 9 x 12"

HARRIS-SEYBOLD

DEPT. D, GENERAL OFFICES, CLEVELAND 5, OHIO



For your most exacting customers...

Cockletone Bond is made to satisfy those buyers of printing who are most particular in their requirements. More and more such businessmen find in this sparkling white, air-dried, tub-sized paper the "heavier" quality feel to lend extra distinction to their business messages.

And you will find that Cockletone Bond has unusually fine printability for this type of paper. You'll find you can deliver beauty of printing to match the beauty of the paper. You'll agree with other printers who say it adds new customer-satisfaction to their printing jobs.

THE FINEST LETTERHEAD PAPER EVER PRODUCED BY HAMMERMILL CRAFTSMEN

SEND FOR THESE TWO HELPFUL SALES TOOLS

...they're free... *Cockletone Bond* Portfolio contains specimen letterheads useful in advising your customers... sample book shows Cockletone Bond in all weights for letterhead use.



Hammermill Paper Company
1601 East Lake Road, Erie, Pennsylvania

Please send me—FREE—Cockletone Bond portfolio of printed letterhead specimens and sample book, both containing matching envelopes.

Name _____
Position _____
(Please attach to, or write on, your business letterhead) IP-Mar.

LOOK FOR THE *Cockletone* WATERMARK

So WIDE a choice--so WISE a choice!



Whether you're running letterpress or offset—whether you're producing letterheads or business forms—Nekoosa Bond offers you a wider choice of colors, weights and finishes. And Nekoosa jobs print faster, because Nekoosa runs through presses smoother. Ask your paper merchant for Nekoosa Bond sample books!

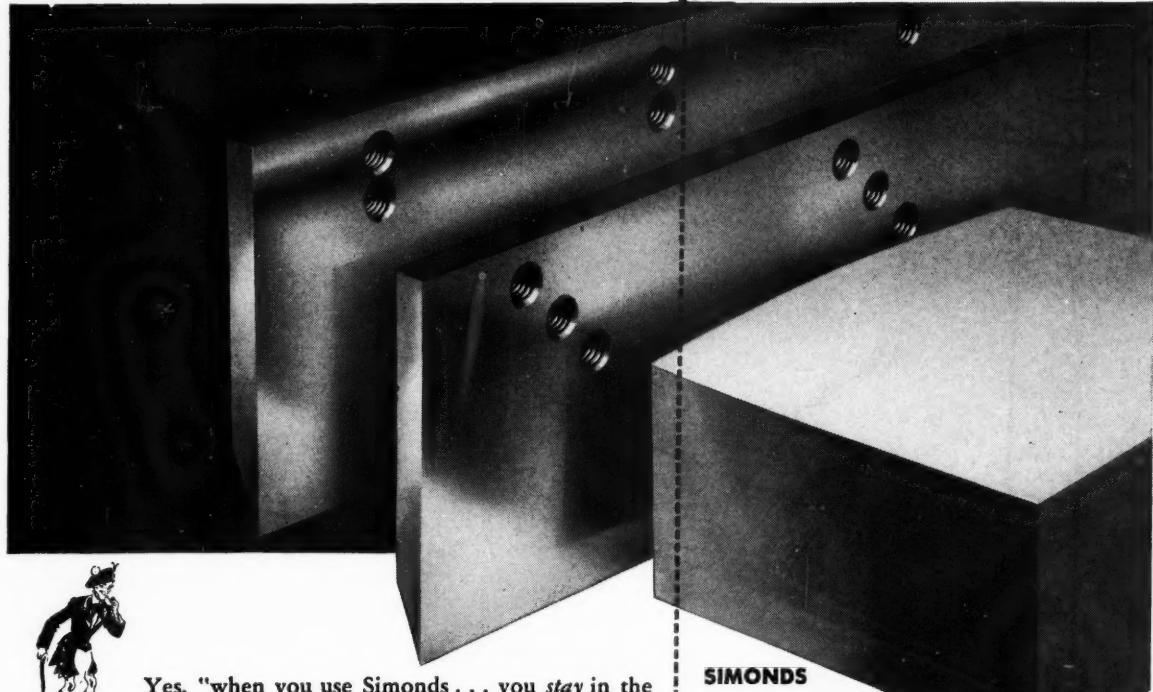


IN THE
Yellow WRAPPER
WITH THE
Blue STRIPES

NEKOOSA-EDWARDS PAPER COMPANY
PORT EDWARDS, WISCONSIN

Simonds Knives

RIGHT "ON THE LINE"
...EVERY TIME

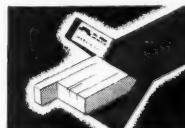


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Simonds special S-301 Steel has unmatched toughness and edge-holding qualities. And Simonds special manufacturing methods guarantee correct hardness and temper, uniform taper, and just the right job of concave-grinding for proper face clearance. Let Simonds keep *your* knife costs right "on the line". Order S-301 Paper Knives *today*.

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ALSO MAKES:**



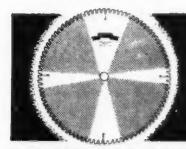
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GRAPHIC ARTS SAW



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There is an Oxford Paper Merchant as near as your phone in any of 68 major cities from coast to coast. You will find him a mighty good man to know for many reasons. His ability to provide the right paper in the right quantity at the right time is only the most obvious of these. You'll find his interest in your needs and problems is genuine. It is backed by long experience in helping users get the greatest value from their investment in printing papers. Get in touch with him today, ask for a copy of the helpful Oxford Paper Selector Chart. Or, write direct to us.



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MILLS AT RUMFORD, MAINE,
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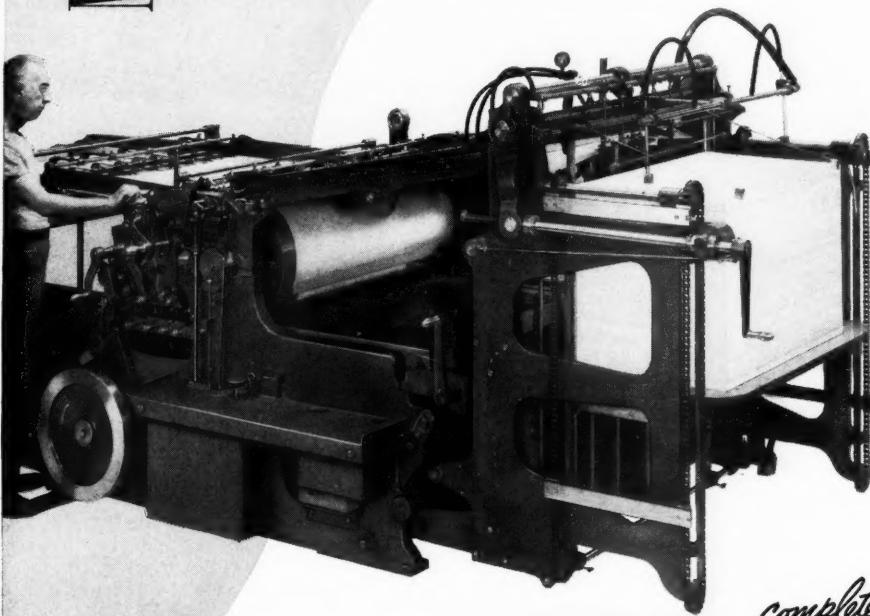
MILLER

Bed Size.....³²₃ " x 41³₄"
Maximum Sheet.....²⁸" x 41"
Maximum Size Form on Bed.....²⁵" x 41"
Maximum Size Form in Chase.....²⁵" x 38"
Range of Operating Speed.....2000 to 4000

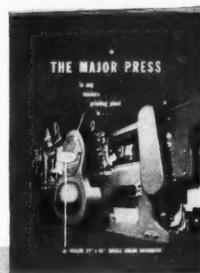
• 27¹₂" x 41" maximum form on bed. 27¹₂" x 38" maximum form in chase with cylinder advanced and one form roller lifted.

All Miller cylinder presses have the same automatic feeder with simple, basic adjustments and operation. A pressman capable of operating one Miller press, can operate another of different size with little or no additional instruction.

27" X 41" SY SINGLE COLOR LETTERPRESS



This eight page booklet
fully describing the
27 x 41 SY Press
will be sent without
obligation upon your
request.



*complete specifications
Floor Plans
Well Illustrated
Inker Diagrams
List of Users*

MILLER PRINTING MACHINERY CO., 1115 Reedsdale St., Pittsburgh 12, Pa.

*American Airlines
checked printing paper quality and prices . . .*



*and landed on lower-cost, high fidelity
Consolidated ENAMEL PAPERS*

• American Airlines' switch to Consolidated Enamels for its timetable printing is another typical example of the common-sense way many cost-wise printing users are getting *more impressions per dollar* without loss of profit to the printer or sacrifice in the quality of the finished job.

As related in Consolidated's latest monthly full-page ad in *Fortune*, *Business Week*, *Advertising Age*, *Tide*, *Advertising Agency* and *Printers' Ink*, American switched from old style, premium-priced enamels at a saving of 15 to 25% in net paper costs due *entirely* to the modern method by which Consolidated Papers are made.

This method, pioneered by Consolidated, is

much like the coast to coast, non-stop flights of American's own *Flagships*. It saves time and expense simply by eliminating many stop-and-go steps still in use by other papermakers. It produces paper of highest quality, simultaneously enameled on both sides, *in a single high-speed operation*.

Many of your own customers and prospects will find this kind of saving makes as much sense to them as it does to American Airlines and other users. *Before* they do, call your Consolidated paper merchant. Let him show you how Consolidated's lower cost helps *sell* the order, and how Consolidated quality *keeps* it sold.

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Consolidated ENAMEL PAPERS

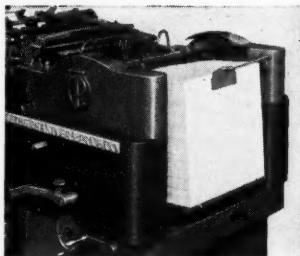
PRODUCTION GLOSS

MODERN GLOSS

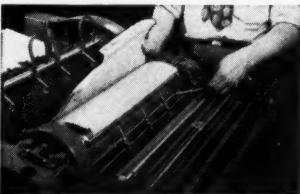
FLASH GLOSS

CONSOLIDATED WATER POWER & PAPER COMPANY

Makers of Consoweld—decorative and industrial laminates • Main Offices: Wisconsin Rapids, Wisconsin • Sales Offices: 135 So. LaSalle St., Chicago 3, Illinois



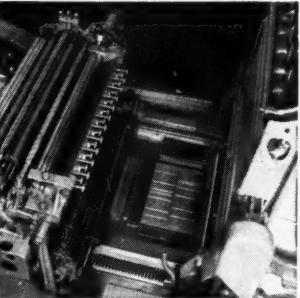
• Feeding table takes 18" of stock at one lift. Quickly lowered for reloading and readily adjusted for automatic advancement.



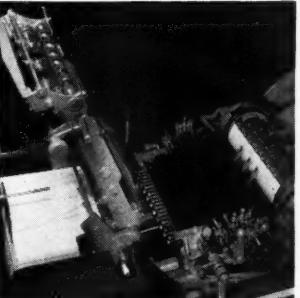
• Cylinder is completely accessible for makeready without removing a single press part. Tympan clamp is opened and closed by a single motion. Grippers are locked open when making ready.



• Press is equipped with micrometer side register adjustment. Once set, this register remains constant, regardless of speed or length of run.



• When press is open, the form is completely accessible and can be unlocked and relocked directly on the press bed (when making imprint changes for example).



• Lifting the hinged roller carriage exposes fountain and distributing rollers. Fountain opens up completely for quick wash-up.



THE CHANDLER & PRICE CYLINDER PRESS

• Adjustability . . . flexibility . . . dependability . . . speed . . . and modern, streamlined appearance aptly describe this press—a press for fast production with accurate register, clean, sharp impression, and full ink coverage obtained by positive sheet control and accurately controlled ink distribution.

Designed especially for high production at low cost, to meet today's keen competition, the C & P Craftsman Automatic Cylinder Press handles stock from onion skin to 4-ply cardboard. Sheet sizes may range from 3 1/4" x 5 1/2" up to 12 1/4" x 18 1/2", with actual production speeds as great as 4800 impressions per hour. Handles envelopes, also, without any special attachments.

Forms are completely accessible from either side of press and can be registered with micrometer side register adjustment which maintains positive register regardless of speed or length of run. Cylinder is completely accessible for makeready without removing a single press part. Press stops automatically if sheet fails to feed or deliver properly.

Here is one press that is truly a profitable investment for any plant—large or small. And it delivers quality work of which any plant can be proud. Write for complete details.

EXHIBITOR
GPA GRAPHIC ARTS EXPOSITION 
CHICAGO - SEPTEMBER 11-23 1950

THE CHANDLER & PRICE COMPANY
CLEVELAND, OHIO
MANUFACTURERS OF PRINTING MACHINERY FOR OVER 60 YEARS

DON'T

**settle for anything
less than this
when you buy a
paper drill**



- 2 1/4" back gage to take 2" lift of Stock
- 2 1/4" stroke to cut through 2" lift of stock
- Sufficient power to drive the drill through a 2" lift of *any kind* of stock
- Two columns on head to prevent side play
- Positive action foot pedal that always functions
- Never-miss automatic trip gage that can't slip over the stops
- Natural operation, handling stock from right to left
- One way movement of stock with automatic trip gage — no back tracking

You get all this *and more* when you choose a Challenge Paper Drill. It's the one that has "everything!" Nine models — all available with slotting and cornering attachments. Operated by hydraulic, foot or hand power.

625-R

it's a 

REG U S PAT OFF.

THE CHALLENGE MACHINERY CO.

Office and Factories: Grand Haven, Michigan

*"Over 50 Years in Service
of the Graphic Arts"*

DEALERS IN ALL PRINCIPAL CITIES

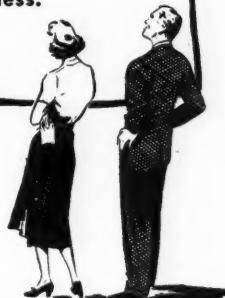
EXHIBITOR
 GRAPHIC ARTS EXPOSITION 
 CHICAGO · SEPTEMBER 11-23-1950

MEAD

papers



Mead Bond and its related family of Mead Business Papers are genuinely watermarked. Mill-conditioned by the improved Mead method, they are packed in the famous Mead inner-wrap, moisture-proof package, proved by test to be the best. Remember these fine papers for the varied uses of modern business.



MEAD
papers
EST. 1846

THE MEAD CORPORATION "PAPER MAKERS TO AMERICA"

Sales Offices: The Mead Sales Company, 118 W. First St., Dayton 2-New York-Chicago-Boston-Philadelphia

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

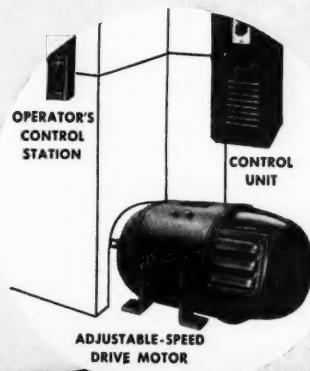
Letter-Perfect.....
America's verdict
on fine, rag content

Correct Bond

ALSO AVAILABLE IN NINE COLORS AND ENVELOPES TO MATCH—
HOWARD PAPER MILLS, INC. • AETNA PAPER COMPANY DIVISION • DAYTON, OHIO

6 REASONS

for choosing
the New Low-Cost RELIANCE
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STARTS without clutches!

STOPS without mechanical brakes or clutches!

REVERSES without use of gears or clutches!

SPEED ADJUSTMENTS without mechanical transmissions or
change of gears!

JOGGING, INCHING, CREEPING without slipping clutches!

LOW COST — a price any plant can afford!



RELIANCE
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The devotees of slimness will welcome this distinctive, dressy design by the well-known calligraphic artist, Warren Chappell. This is not a mere narrowing of popular Lydian Bold, but a consistent original conception of broad-pen lettering in restricted width, with remarkably open counters and vigorous freedom in the curves. Close-set or letter-spaced capitals in display sizes up to 72-point have a noble dominance that comes as a rich relief from monotone sans serifs. Yet in the book sizes, even as small as the 10-point, readability is unsurpassed by any other condensed face.



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Now you can make every impression a far better impression—without an increase in printing cost! For Kimberly-Clark's four new fully-coated Levelcoat* papers with new fiber, new formula, give you premium quality press performance and reproduction—at the cost of ordinary paper!

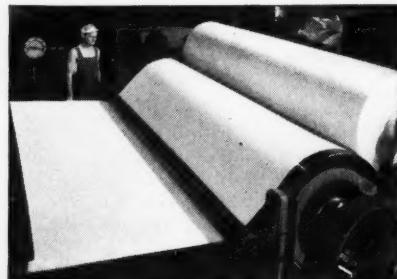
You'll see new whiteness and brightness, feel new smoothness, in all four 1950 Levelcoat papers. In make-ready, on low or high speed

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So regardless of your paper requirements—for long runs or short runs, for broadsides, magazines or house organs—look to Levelcoat for printability at its best.



Cooked to a pulp! Wood chips, cooked 10 hours in acid liquor, form laps of sulphite pulp. Added to this basic paper ingredient for 1950, are the exclusive LongLac sulphate fibers. Now Levelcoat has a new smoother printing surface, greater folding endurance, brilliant new whiteness that lasts.



Hello, Levelcoat! Precision-coated paper winds off paper machines turning out 500 tons a day. Only the highest grade white Georgia clays are used in the coating process; and with the new formula, 1950 Levelcoat provides even more uniform ink reception, brighter, sharper reproduction than ever before.



An ounce of prevention! Gloss meters measure surface contour and gloss of each lot of paper. There are many other checks, too—79 in all—constituting the industry's most extensive quality control system. That's how it's known new Levelcoat gives the press performance and reproduction of *higher-priced paper*.

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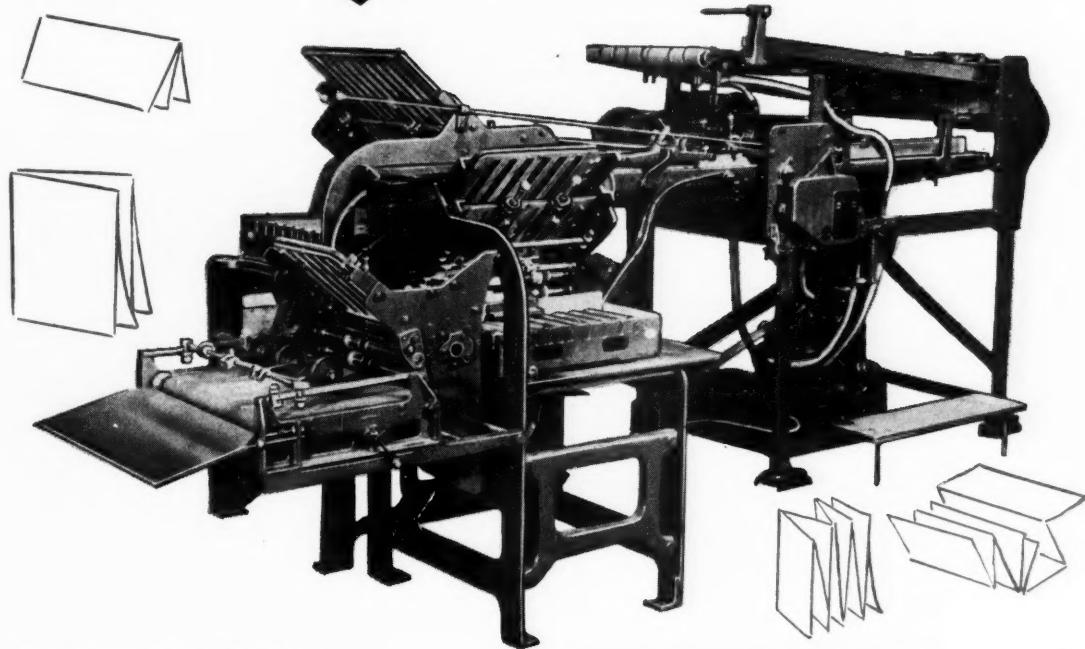
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The Cleveland Model O S

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- In capacity, versatility, floor space requirement. . . Cleveland O S is custom-made for the medium to small plant.

This distinguished member of a famous family delivers the same good service and high speed as do the larger Clevelands. It has three folding sections for making the 16 page signature in three right angles, in pages up to 6½ x 9½". It makes three folds in the parallel section, three in the 8 page — and two in the 16 page section. This means you can fold a newspaper imposition, as well as the popular 24 page double letter fold and 32 page booklets two-up.

OTHER O S FEATURES INCLUDE:

- Continuous Air Wheel Feeder.
- Diagonal roller feed table and cross carriers.
- Two speed device in parallel section.
- Slitter shafts in all folding sections, for scoring, perforating and slitting.
- Provision for folding two-up work in the right angle section.

Model O S is one of *seven* great Cleveland Folders, each handling a wide variety of signatures for the maximum sheet it accommodates. Whatever your folding needs, there's a Cleveland to meet them with sound performance and high speed — and backed by dependable service if and when needed.

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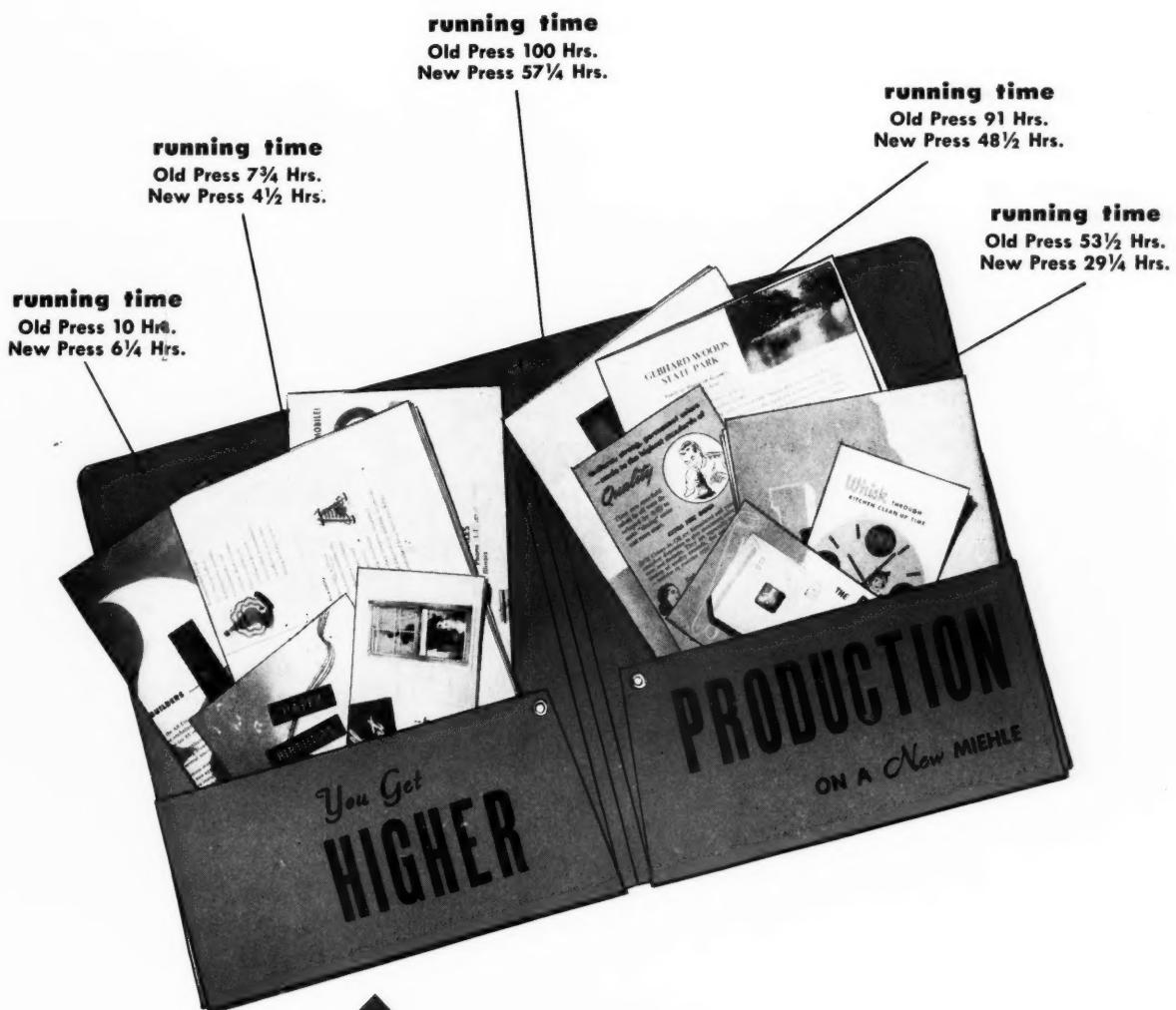
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EXHIBITOR
 GRAPHIC ARTS EXPOSITION
 CHICAGO SEPTEMBER 11-22, 1950



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World's Largest Manufacturer of Sheet Fed Presses
CHICAGO 8, ILLINOIS

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EXHIBITOR
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CHICAGO SEPTEMBER 11-23 1950



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COMPOSITION ROLLERS - PADDING GLUE
LITHOGRAPH ROLLERS - MAKE READY PASTE
LONG LYF ROLLER DRESSING

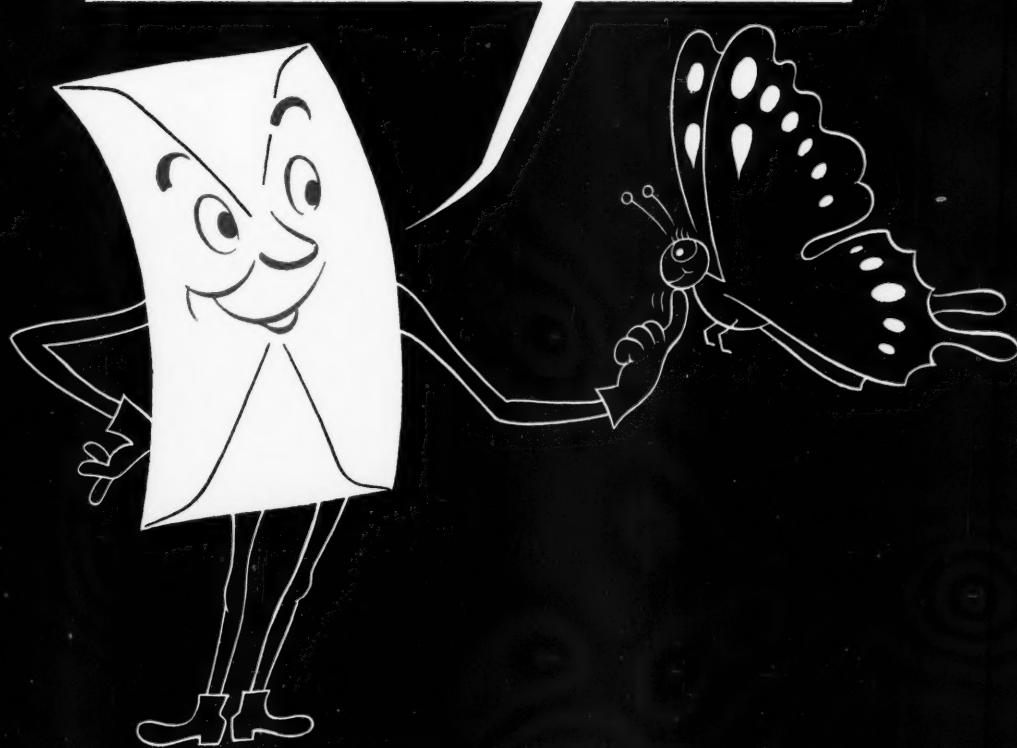
ROLLERS

It takes sound, deep-rooted endurance to withstand the grueling strains of wrestling. And a printers' roller has to have it in equal or greater measure to perform satisfactorily under the pounding torture of modern high speed press operation. • That's why **AMERICAN ROLLERS** have gained such wide popularity. They're rugged because we pre-condition them for extra-stamina. That means they're really durable . . . they stand up . . . They fight off punishment and turn in a quality performance under the toughest pressroom schedules. • These needed qualities are scientifically built into **AMERICAN ROLLERS** . . . factory-instilled under the most skilled supervision in one of the country's most modern plants. As a result, there is no finer printers' roller made today. Order a set of **AMERICAN Summer Composition ROLLERS** and see for yourself.

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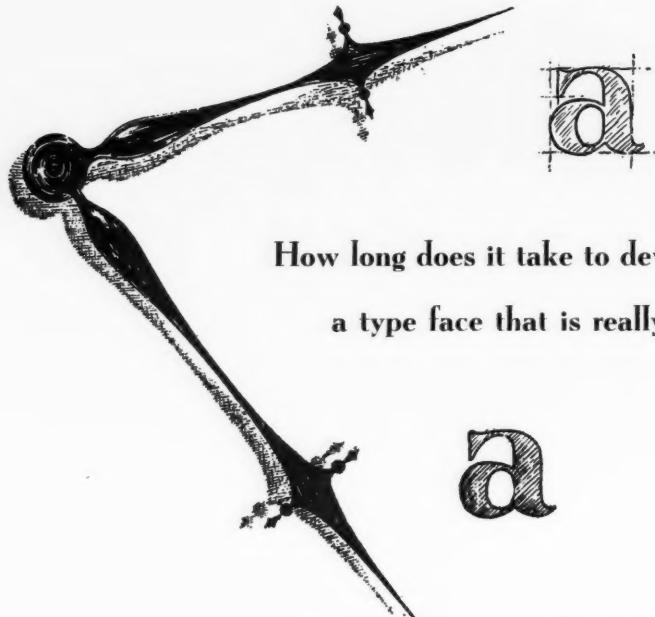
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Dayton envelopes are perfect companions to good letterheads and good business mailings of all kinds.

They rate very high in all the principal envelope requirements: COLOR, BULK, OPACITY, QUICK ADHESION, PERMANENT STICK. The millions of them mailed each month prove their popularity with every kind of business—large or small.

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of laborious, patient, stubborn but inspired
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regardless of cost, but with the single aim
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Hermit Thrush and Young, taken by Allan D. Cruickshank, recipient of the John Burroughs Medal

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—Nickolas Muray

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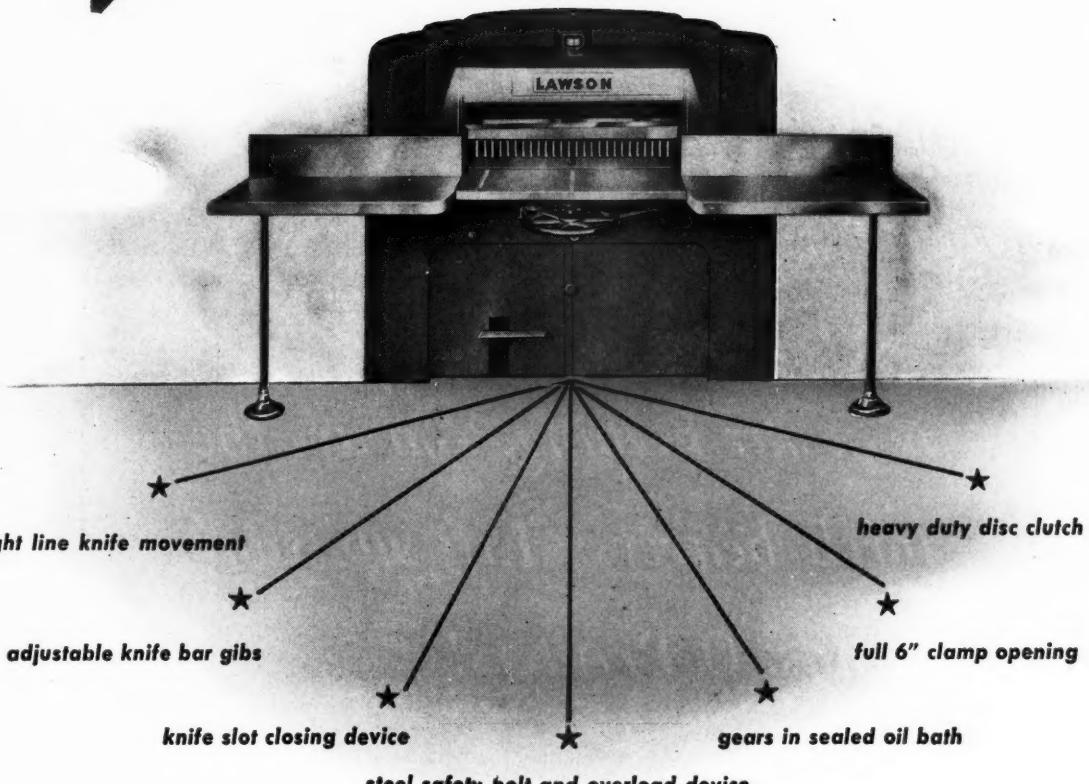


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*How much knowledge
would survive the discovery,
if it were not for our art of
Printing? Knowledge is the
chief asset of civilization. It
is in our keeping. You are the
torch bearers. Lift up your
hands, O Printers!*

—HENRY LEWIS BULLEN



The Inland Printer



THE LEADING BUSINESS AND TECHNICAL
JOURNAL OF THE WORLD IN THE PRINTING
AND ALLIED INDUSTRIES • FOUNDED IN 1883
A MACLEAN-HUNTER PUBLICATION
J. L. FRAZIER, Editor



Cost Control to Keep Off Dole

By A. C. Kiechlin

● BECAUSE BUSINESS has been exceptionally active for some years, the average printer hasn't paid too much attention to cost control. In this buyer's market he must pay more attention to his costs in order to keep them down to minimum and profits up to maximum.

Here are fourteen rules for effective cost control.

1. See that your accounting system is in good shape, that it records all your business figures accurately, that all costs are entered in the books. Roughly, what you pay out to do business is a cost, but unless your system is adequate and accurate, all your costs may not be charged up properly, and so you get a distorted idea of profits. If your bookkeeping system is not in good shape, have a dependable system installed. This is your starting point.

Prepare Monthly Statement

2. Prepare a profit and loss statement monthly. Today it is unwise to wait a year or six months before you find out how much profit you earned on operations. You must keep closer to your operating figures by means of the monthly statement. If you wait six months or a year before you review your figures, you may lose a lot of money that you could have saved had you gotten the figures monthly. The purpose of cost control is to prevent losses. If you wait many months before you get a statement, the business may show losses running back for some time, losses that you can't prevent because it is too late to do anything about it. When you get a statement monthly and the figures show that certain economies can be effected, you can take corrective action next month, thus keeping loss down to minimum.

3. Analyze your business figures. Recording the figures accurately is essential to cost control but if you stop there you have only a historical record of operations. You must analyze the figures to know whether you have managed your business intelligently. Competent analysis is a matter of comparison. To know how fast you are traveling in a train you must make comparison with the receding landscape. To keep effective control of costs you must compare them with your costs in prior periods. This gives a yardstick against which you can check current costs. It will show whether over-all cost or certain specific costs are increasing unduly or that some costs show greater increases or decreases than others.

Do not compare this month's costs with the costs of the prior *calendar* year. Many printers do this. It isn't dangerous in a rising market, or when an economy is moving upward to a higher price level, but when business is dropping off, or prices are falling, it is misleading and hazardous.

Old Costs Not Dependable

Make comparison with the twelve months immediately preceding, thus you compare the current month's costs with the average costs for the *prior twelve months*. If you compare this month's costs with those of the prior *calendar* year, you go back too far for your comparative figures and so much has happened in the meantime that these costs are too old to be dependable guides.

For example, say that in November, 1949, you compare this month's costs with the profit and loss statement figures for the year 1948.

These figures go all the way back to January 1948, almost two years prior to November, 1949. Obviously, the figures on the 1948 statement go back too far to be safe guides to operations now because too many things have happened to costs in that long period. Because conditions are changing and the pace may quicken in the future, the printer should cut down the comparative period to no more than the prior twelve months, and in some cases, he may find it advisable to cut this down to the prior six months if the price level goes lower or if costs change considerably.

Keep the profit and loss statements in a binder so that you can compare them conveniently from month to month or period to period.

Making Comparative Analysis

4. Use percentages when making comparative analysis. If you depend entirely upon the dollar figure, you may get the wrong answer. Always figure sales as 100 per cent, thus if sales are \$100,000 and occupancy expense is \$2,000, the ratio to sales is two per cent for this cost. Sometimes a cost can go up in dollars but down in its percentage to sales because sales have increased. For this reason, consider the ratio to sales when appraising the fitness of a cost.

5. Depreciation: Be sure that all your costs contain a charge for wear and tear on business property, office equipment, printing machinery, non-mechanical equipment, trucks, and other depreciable assets used in your business. The percentage depends upon the cost of the assets and their useful life. If a depreciable asset is worth \$10,000 and it will last ten years, charge up \$1,000 a year for depreciation under your overhead

expense. If you don't include depreciation in your costs, you cut your profits. Customers should pay for the money you have invested in the equipment that processes and delivers their printing work. You get the original investment back over the equipment's useful life by means of the depreciation charge.

6. Watch the overhead expense. If your burden is too high, you won't earn a profit even if you are careful about buying and promote sales with vigor. To some extent the overhead can be controlled by keeping down waste and extravagance, which have grown high in some establishments during the seller's market, but one can go only so far here because some costs cannot be cut.

These are your fixed costs, such as rent, mortgage interest, property taxes, depreciation, most of your insurance expense, and interest upon long-term indebtedness. Such costs remain the same regardless of sales volume. For this reason, if your fixed costs are high, your only hope is to promote sales aggressively. You can increase sales and your fixed costs won't increase, hence, your profits increase. Your other costs—such as light, office supplies, advertising—are variable costs. They do increase with sales but not in the same ratio.

Increase Promotional Expense

7. Increase your promotional expense. In a buyer's market the business man must spend more money for advertising and selling effort. But, you may say, "You've been just telling us how to cut costs and now you suggest that we increase costs by spending more for sales promotion." Quite so. But, strange to say, when you spend more for business promotion in a buyer's market, you cut costs because to keep your business running you have a certain normal outlay and you can't reduce your costs below this figure and maintain any semblance of service to customers. However, by increasing your promotional expense, this brings in more business and reduces the percentage of over-all cost to sales, increasing profits.

8. Modernize your old equipment. You can cut costs this way. Old equipment costs more to operate than new equipment, which also does a better job and gets you more customers, more volume, and that reduces your cost ratio to sales also. Cost of equipment is not included in operating expense because it is an asset. However, the depreciation on the equipment is an expense.

Many printers get new equipment without cost because they buy on time and pay the installments out of the additional profits they earn from the modernization. This is a good idea. The equipment costs only the down payment and even this comes back within a short time if the selection is wisely done.

Watch Your Own Salary

9. Include a salary for your own services in your costs, but do not charge operating expense with more money than your services are worth just because you own the business. This distorts cost analysis. Charge up a reasonable salary for your services. If you want to draw more money, charge it to your personal account, which is transferred to net worth or surplus at the end of the year and not to profit or loss.

In some instances, you may have to cut your own salary in order to effect the necessary cost control in a buyer's market. Printers who have been drawing inflated salaries because business was on a high level must cut their own compensation with the decrease in business. If your business makes less profit, you'll have to take a smaller salary as its manager.

Cost control is not possible in a printing plant unless you keep adequate job-costing records showing the labor, materials, and overhead chargeable to each job done. Your financial accounts may show accurately how much it costs you to operate your plant and how much revenue came in during the period but you can't check back and earmark loss-leaks if you do not cost your jobs by means of job-costing forms that are apart from the recordings in your journals and ledger.

11. Check your insurance coverage against the present value of property and equipment. See that you are not paying excessive insurance on original value when the coverage should be less costly because value has depreciated since the policy was taken out. This cuts insurance expense. Do likewise on inventory coverage. If your average "carry" is less than it was when you bought the coverage, you may cut this expense by reducing the amount shown on the policy. Carry ample insurance always but don't carry too much because you won't get more than "present value" on a claim.

12. Credits and collections: This expense must be watched today because it may increase as the buyer's market carries on. The printer is vulnerable on collections because he

seems to find it difficult to say "No" to a request for credit and more people are asking for credit now. By keeping a tighter tow-line on credits, the printer can minimize collection expense. Bad debts are increasing, particularly on small accounts under \$10. One printer wrote off \$852 in small bills, the accumulation of a number of prior years. At 5 per cent net on sales, he must do \$4,260 business to make up for this loss. Small bills are harder to collect than big bills because the customers realize that the creditor is not going to sue. It doesn't pay. The best way to dodge this hazard is refuse credit, except to old customers, on accounts that involve less than \$10.

13. Dig deep in the heart of taxes. On definite outlays for payroll, light, water, stationery, the printer has little trouble getting the proper deduction on his income tax return. On deductions for bad debts, depreciation, loss of useful value, and inventory loss, he often loses out. Such transactions should be handled with care during the taxable year to make sure that you do not have excessive tax expense. Taxation is a factor in cost control because the toll is so high. If books are kept accurately and transactions are handled in accordance with tax regulations, there are times when savings can be effected.

Supervise Plant and Office

14. Better personal supervision in plant and office. Often the eye will get immediately what the books won't reveal for a month or more. The printer should keep close to all operations and hold frequent conferences with foremen in the interests of economy. Supplies used in the plant should be accounted for in greater detail than has been customary in the past. Impress employees with the necessity for keeping costs down. Some concerns give employees a share in the cost reduction as an incentive for them to be alert to economies. In some instances this share has been as much as 50 per cent of the saving. See that mechanical equipment is inspected regularly and properly oiled. This will reduce the cost of repairs and breakdowns, which increase costs.

Cost control is a managerial job as well as an accounting chore. The best books in the world won't cut your costs. They merely record the figures. From that point on, you must study the figures and by competent analysis decide what to do to keep your costs in line with the net profit you want to earn.

Why Kingsport Press Is World's Largest Complete Bookmaking Plant

• SINCE ITS establishment thirty years ago as a model city, Kingsport, Tennessee, has been in the limelight. Most of the original theories involved in establishing a properly "balanced" industry have worked out successfully and the most successful of the individual industrial projects is the Kingsport Press. A story from the public relations department of this firm, appearing in the recent silver anniversary edition of the *Kingsport Times-News*, carried a complete story of how far the original "dime-novel" printers have come in twenty-seven years to produce about 2,000,000 hard-bound books annually. Here is the story:

In 1922 the Kingsport Press was established as a result of the interest and efforts of Blair & Company, New York bankers who financed the completion of the Clinchfield Railroad, which runs from Spartanburg, South Carolina, to Elkhorn City, Kentucky. Kingsport Press, Incorporated, was started as one of a series of developments that could furnish employment for the area, that could consume nearby natural resources and manufactured materials, and that could manufacture a product for marketing nationally.

The Kingsport Press further complied with the pattern adopted in planning Kingsport in that it was and is financially and organizationally independent of any other industry in the area. An example of raw material utilized by this plant would be the coal for its boilers. And paper from the Mead Corporation and bookcloth from Holliston

Mills would constitute manufactured materials from the area that the Kingsport Press would use in the manufacture of books.

Actually, almost all of the marketing of the books made at this plant is on a national basis, although some books reach Kingsport by order of some of the publishers for whom the books are made. Specifically, Kingsport Press was originally established for the production of a series of cloth-bound "classics" to be merchandised in the "dime" stores of the nation and by mail through display in two of the foremost mail-order catalogs.

A publishing house was formed, with offices in New York City, to provide the titles for publication and to sell the facilities of the new manufacturing plant to other publishing houses. A manufacturing corporation was likewise created, with the definite intent of locating its plant in Kingsport. It happened that a new plant had been constructed in Kingsport during the last year of World War I for the production of harness and saddlery for a St. Louis firm, but had never been occupied. The four original buildings of the present plant of the Kingsport Press constituted that new plant, and these were acquired early in 1922, situated on a site of some ten acres—a complete city block. Three of these buildings, much larger than the fourth, are now occupied, in whole or in part, by part of the bindery, by the composing room, the foundry, the

superfinish department, pressroom Number 1, and the folding department. Fourth building now houses the roller department, the rag laundry, and the filing department. Practically all available space in this block that was open farm land only twenty-five years ago is now covered by buildings and the number of buildings has quadrupled.

A supply of paper and bookcloth being essential, arrangements were consummated with the Mead Corporation, of Dayton and Chillicothe, Ohio, to acquire a small pulp mill already operating in Kingsport and to install necessary papermaking equipment for producing the book paper needed by the infant industry next door. Included in the equipment of the new bookmaking establishment was a small but complete bookcloth production unit. This was known as Clinchfield Mills.

Typesetting, platemaking, printing, binding, and bookcloth producing equipment began to appear in the new bookmaking plant in late 1922, and in 1923 the wheels began to turn in earnest, producing the new-style classics, and distributing them to the chain stores and merchandisers to retail at a dime a copy.

During 1924 it became evident that a more stable source of production must be established if this new and most modern plant were to continue to utilize its high productive capacity. Thus it was determined to turn from the manufacture of one highly specialized line of books into the field of contract manufacture for all publishers in the United States.

Air view of the Kingsport Press, established twenty-five years ago in Kingsport, Tennessee



This herculean change in plan, equipment, personnel, and policy was undertaken early in 1925, when the present management, with Colonel E. W. Palmer as president, took over, and today the Kingsport Press is the largest complete contract bookmaking plant in the world.

The establishment of the plant of Holliston Mills of Tennessee, Incorporated, bookcloth producers, next door, enabled the transfer of the bookcloth-making unit of the Kingsport Press to Holliston Mills, with assurance of greater and more diversified volume.

Except for a few superintendents and foremen, the personnel employed at the Kingsport Press prior to and at the start of production was almost 99 per cent from Kingsport or within a radius of fifty miles from the plant. Most of these employees were born in this area.

Numerous mechanical inventions and production improvements have originated with the employees themselves. By this time local personnel has almost completely replaced the original superintendents and foremen from other areas. The 400 employees that were working in the plant in 1923 have now grown to over 1,200.

With the increase in personnel and the increase in rates of pay the annual payroll jumped from the 1923 figure of \$237,568 to \$4,157,620 in 1948.

Only "hard-bound" (permanent bound) books of all kinds and sizes are produced there; no magazine, pamphlet, or commercial printing is attempted; books manufactured include: adult and juvenile "trade" books of fiction, history, biography, and poetry; school and college textbooks; subscription and reference sets; Bibles, Testaments, and hymnals; technical texts and private editions; diaries and similar items with plastic "comb" binders. The firm also manufactures and sells a line of custom-made book covers, under the trademark of Kingskraft, which are used in binding catalogs, school and college annuals (the company does not print or bind such annuals), subscription sets, reference volumes, and specialty items. Kingskraft covers appear on some 1,200 different yearbooks annually.

The addition of equipment over the years has raised the 30,000 daily production capacity to about 75,000 books. The 7,777,000 books manufactured of one kind, size, and style in 1923 have grown to the 1948 figure of 18,211,000 of a very wide variety of kinds, sizes, and shapes. On an

average, Kingsport Press at present manufactures from 1,500,000 to 2,000,000 books each month.

Although the dollar value of books manufactured in 1923 was \$561,950, that production value had increased in 1948 to \$7,238,658.

A branch of the Kingsport Post Office is located in the plant, and several mail cars are loaded daily right at the plant and dispatched without the shipments having to go through the local post office. Three railroad sidings and some twelve truck docks provide ample receiving and shipping areas for rail and motor transport from and to all the parts of the nation.

The Kingsport Press has employed and re-employed quite a number of veterans and non-veterans with partial disabilities that do not interfere with the efficient performance of their duties in the type of employment to which they are assigned, and it is the policy, intention, and desire of this organization to continue to employ such persons when their qualifications meet the requirements of the respective jobs demand and when job vacancies exist.

In addition to its manufacturing facilities for complete bookmaking, the company maintains its own me-

chanical, electrical, and plant maintenance divisions, cuts its own brass stamping dies, casts its own composition press ink distributing rollers, operates its own adhesives laboratory, cafeteria, medical department (with trained nurses in attendance), provides its own steam and compressed air (it buys its electrical power), and constructs many new pieces of mechanical equipment.

The Kingsport Press is not a publishing house; it is solely a contracting book-manufacturer to publishers; the books made in its plant are owned entirely by the publishers for whom it produces. While Kingsport is the site of the main office and plant of the company, sales offices are maintained in New York City and in Chicago, with executive officers in charge of each location. Teletype communications are maintained on a twice-daily schedule between all three offices.

Kingsport, Tennessee, is the one community in America where one may see the log turned into paper, the cotton spun, woven, and converted into bookcloth, the author's manuscript translated into a finished book, and that book sent on its way to student or reader, without further handling or delays.

WARNS THAT NET PROFITS ARE DECREASING

• AVERAGE NET PROFIT after taxes for printers in 1949 "was precariously close to the margin of safety," Don H. Taylor, executive vice-president of the New York Employing Printers Association, informed a meeting of the Printers Supply Salesmen's Guild of New York in February.

This means, Mr. Taylor continued, that "the greatest single challenge before printing management today is the problem of cost reduction." It also means, he added, that supply salesmen should help meet this challenge by keeping themselves informed as to the effect the equipment they are selling will have in relation to the basic problem of cost reduction.

A second major challenge confronting the printing industry, Mr. Taylor declared, is that of "making most effective industry-wide efforts to induce consumers to make much wider use of printed material." It can be done, he said, by selling printing

as a whole, rather than a particular process, emphasizing the end result of the printed message, regardless of whether it is produced by letterpress, offset, gravure, or any other method. "If this policy is carried out," he added, "it will go far in increasing the use of printing, and in keeping all equipment in profitable operation."

He called the attention of the supply salesmen to what he termed "a trend to product specialization with multiple shift operation," thus imposing upon equipment men the responsibility of discouraging printers from buying more equipment than they can keep busy on a two-shift basis.

Summing up the situation in New York City at the end of 1949, Mr. Taylor stated that the local industry was in a sound financial condition, comparing favorably with the industry in other printing centers throughout the country.



Chicago Experiment An Epic in Cold-Type

• A FEW DAYS after the paper shrouds came off the linotypes in the Chicago newspaper composing rooms the first printers returned to the long banks that had been empty, except for jagged piles of discarded engravings, for almost two years. The long printers' strike—and with it the outstanding experiment to date in photoengraving a newspaper—was over.

Whatever its cost in money and effort it had been, from the practical point of view, a successful experiment. Successful despite the fact that practically everybody concerned (except, naturally, the temporarily employed varitype operators) was glad it was over.

The public not only bought the varityped and graphotyped newspapers but made little or no objection to their physical appearance or news content. In fact, the average reader, unaware of typographical niceties and more concerned with

the nub than the nuance of the news, had little reason to complain.

Experts asked what further revolution was in sight for a trade which, if not as ancient as building or weaving or metal working, was at least five centuries old. The Chicago strike directly stimulated research in typesetting, photoengraving, stereotyping, and printing. This research will continue.

Printing a newspaper with "cold type" affected every member of an editorial staff in some degree. It affected the amount and timing of his output if he happened to be a reporter or copyreader. It affected him still more if he happened to be a departmental editor—city, telegraph, sports, feature or financial because he could not get as much in the paper as quickly as he could under normal operation. Above all, it affected the men who actually supervised makeup of the newspaper—the managing and news editors

Carl R. Kesler, who helped "cold type" the Chicago Daily News for nearly two years, explains what was done to get papers to press without printers during the Chicago printers' strike. Read how graphotype and fallen arches became common editorial hazards!

and others responsible for makeup. I was one of the latter.

From the day we were struck I was no spectator. I made up varityped pages from the beginning, which was strictly navigation by dead reckoning, through the final week of transition from engraving to type. That week was a dilly, too. I trotted between composing room and engraving room, wrestling with such little details as breaking a page one story in hot type to an inside page in engraving.

In those twenty-two months, the process shook down into a familiar, if uneasy, pattern. Getting a news story into print without type began to diverge radically from conventional newspaper practice when copy had been edited. Actually it diverged all along the line because of the greater time needed for engraving.

When copy left our copydesk during the strike, it traveled horizontally instead of vertically. The air

was down in our composing room tubes for nearly two years. Instead, copy boys took the edited stories to the varitype rooms on the editorial room floor and the headline copy to the art department adjoining the newsroom.

For two years our art department was our composing room, with staff retouchers and illustrators and cartographers pushed back in the corners to make room for the extra drawing boards used to paste up the paper pages for engraving and for the long table at which cardboard headlines were assembled. We really had three composing rooms, when you count the varitype rooms along with the engraving room downstairs where the same pages were reassembled in metal for stereotyping.

Varityping the minion or agate copy of the stories was a two-stage job. First copy had to be "roughed" on ordinary copy paper by an ordinary typewriter. At the end of each line typed to standard single or double column width the rougher noted the number of spaces necessary to make a flush line. The actual varitype operator worked this rough which enabled him automatically to set flush lines of print on firm white paper. This was proofread on the spot and any correction lines revarityped and attached to the original to be pasted in on makeup just as a printer would correct a galley of type.

Setting the Headlines

Meanwhile, in the art department, young women seated in front of shallow drawers of pasteboard type (phototype) were setting the headlines. They pulled out the drawer which held the font specified by the copyreader, tore the letters from their stubs and lined them up in a wooden justifying trough face down and in reverse like real type. (Each letter carried an identifying letter on the back.) A piece of Scotch tape sealed the line of loose letters to a solid strip of headline.

Nearby the men who pasted pages together waited at their drawing board. If they happened to be making an entire page for future use they had an eight column cardboard with printed column rules. If it was a makeover for the next edition they put a piece of transparent flimsy over an engraver's proof of the old page and replaced only the space indicated for the makeover. The page had to be carefully squared off on the drawing board. Sometimes it was not and varitype and headlines were slightly askew, with unhappy

results downstairs when the crooked engraving reached the page form.

Headlines and varityped "body" type were assembled on wooden tables and dealt out to waiting page pasters much as printers gather type from the bank to put into a waiting form. The makeup editors did most of this, especially as deadlines drew near. When a call for "Boy!" brought no visible result, the makeup editor was also the one who trotted into the varitype room to demand that missing take of a belated story. Whatever else it was, that twenty-two months was an editorial walkathon.

The New Look in Type

Working from a dummy a paster would cut out headlines and story varitype and rubber-cemented them on the pasteboard or flimsy, applying his T-square to keep the paper columns true both horizontally and vertically. He finished off with India ink and Chinese white, ruling in dashes, cut-offs and missing column rules, whiting out minute errors or superfluous rule.

Whether one was working upon whole new pages or making over old ones there was always the problem of exact space to meet the inflexibility of engraving. In theory at least, one had to replace a ten-inch story with exactly ten inches of new story. As the day passed and "open" pages had been made over several times and bore little resemblance to the original engraver's page proof, the editor in charge began to regret that he had majored in English instead of civil engineering.

When the page or revised page was completed by the paster and slugged with its proper number and edition it was sent to the engravers' cameras. From there to final makeup for stereotyping, whether it was engraving and took the full hour and a half or more for photographing, developing, stripping, etching, and routing or the quicker but homely gray Ben Day which, like any halftone, by-passed routing, the process was that familiar to anyone who has spent any time around a photoengraving plant.

The new look was resumed at the stone in the terminal room of our enlarged engraving department. Instead of the conventional steel form in which printers place, justify, and lock hot type, each chase bore a page-sized base of solid lead. New engraving came from the etching room and was routed and split up — the gray halftone, of course, merely had to be split up into its

component news stories, illustrations, or market tables—and distributed to the waiting lead page forms.

Engravers stripped out killed material, attached double-faced adhesive tape to new stones (or whole pages) and stuck them down on the leaden base. Once again the T-square came into use to align the page. Banner headlines, set from fonts of flat engraved individual letters, were taped down the same way. There were small holes to fill (precisely as in a page of hot type) and the usual scurry for shorts to fit.

The final touch, especially on front page, was the bulletin matter or the new major story in graphotype. Graphotype was the quickie that alone enabled us to make a late-breaking story or retrieve an error in an old one. It wasn't pretty and it was tricky to handle but it made all the difference to Chicago papers which have long prided themselves on their ability to hit the newsstands quickly with a fast new story.

Graphotype—it was scorned as "tintype" by our stereotypers who worked like beavers to process it—was stamped out directly on metal plates just as addressograph. These plates were backed with a special plaster, baked dry on an electric grill, and backed further with adhesive coated cardboard to give the plate the thickness of engraving and the strength to bite into a mat. The finished graphotype plate was stuck down on the page base.

Graphotypical Troubles

If you were lucky, the graphotype reproduced like nice typewriting. If you were unlucky, it looked like a fourth carbon from a typewriter with dirty keys. Its supreme advantage was that one could get quite a lot of graphotype into the paper quickly, despite the complicated operation of roughing and stamping out the copy, plastering, baking and backing up the plates. A graphotype bulletin could always salvage a late developing news story that had gone to engraving two hours before press time.

The plates were the devil to read for errors and only a few lines could be stamped on each plate. A long story ran to quite a few plates and paragraphs invariably broke in the middle from plate to plate. One learned to check the plates and number them for the engravers' guidance in sticking them down in the page. And we all learned to use a mat as a page proof—especially to double check the graphotype.

Sometimes I was called away at the wrong moment. The last time I made up a varityped front page I graphotyped a late story that ran to four double-column paragraphs. I numbered them and handed them to the engraver. Somebody's hand slipped—probably mine—and the item started, under a fairly noisy EXTRA caption, with plate four, which happened to be the last half of the last paragraph. Then came the dateline and the rest of the story. The few thousand readers who got that paper, before I could replate, shouldn't have needed more than ten minutes to figure out the new crossword puzzle.

I did not mind that sort of comedy as much as getting in a plate upside

Some of the makeup pasters, especially staff artists on whom the burden first fell, were extremely good at a delicate job. Some of those hired later, with little or no drawing board experience, required almost constant supervision by editorial workers already burdened with extra cold type chores. The pasters lacked the printer's skill and knowhow. They didn't know newspaper usage on bends, breaks and other makeup detail. But the likelier ones learned and I am grateful for their performance.

In theory the pasters cut out the paper headlines and body type to fit the waiting columns. In practice, as the clock moved towards deadline, the supervising editorial workers

My high came one windy day last August when a last-minute page one headline blew right out the open window after I had trimmed it out and the waiting paster and I managed to fumble it.

Necessity Mothers Invention

Downstairs on lockup (except that we didn't lock up an engraved page) we met other problems. Where hot type can be leaded out to fit, engraving had to be split at paragraphs and "stretched." Where a printer trimmed by simply dropping paragraphs or lines of type, engravers had to go to the jigsaw. Bits and pieces got lost just as type gets lost. The difference was that while the type could be reset the engraving couldn't be unless you were willing to wait a couple of hours.

One day as we closed a late afternoon edition we were faced with sheer calamity. My paper features a daily page one joke under the standing caption, "Today's Chuckle." Its use is mandatory. That day's chuckle, a bit of engraving perhaps an inch deep, had appeared in several earlier editions. It had been taken up when the page was remade, retaped with adhesive and laid aside for the moment. Then it vanished. Anguished minutes later it was recovered, stuck snugly to an engraver's sleeve.

There were several ways of dealing with errors discovered belatedly in solid strips of engraved type. If the story was happily redundant, you could saw out the whole paragraph. You could, if there was time, replace the engraved or Ben Dayed paragraph with graphotype, giving the printed item the appearance of marble cake in several flavors of cold type but avertting silly or dangerous error. If a single word was the offender, such as the wrong day of the week, an engraver could search among discarded engraving, find the right word, saw it out, saw out the wrong one, and mortise in the tiny bit of engraving like a piece of mosaic.

We used a lot of gimmicks, many of them invented in sheer desperation, with the co-operation of as fine a bunch of engravers as I ever hope to meet. Always highly skilled men at their own trade, many engravers showed a marked aptitude for makeup, something for which they were never trained.

Despite the gimmicks, the overall appearance of engraved Chicago newspapers was surprisingly good as the months wore on. Afternoon papers, as always, had less time to



An eager line of union printers who voted to return to their jobs and thereby end a 663-day strike against Chicago's five major daily newspapers. "There'll Be a Hot-Type in the Old Town Tonight!"

down. I remember election night the first year of the strike when one of our rivals not only elected Gov. Dewey early in the evening but got one of the graphotype plates in the eight-column line election story in upside down to boot. Perhaps this gave its editors a partial out. In retrospect, the upside-down paragraph could be construed as a sort of graphotypical crossed finger.

Graphotype and fallen arches were not the only editorial hazards of "cold-typing" a newspaper. Much of the incidence of error differed only in degree, not in kind, from that of normal composition, proofreading, makeup. Some was special to cold type. There was the relative inflexibility of the varitype composition, once it was frozen, errors and all, by the camera lens for engraving. There was the relative inexperience of many of the people who were doing their best in an emergency operation.

grabbed a pair of scissors and cut while a paster pasted.

Trimming stories was where we makeup editors shone at our brightest (city and telegraph editors will disagree with this). Where now I take a proof and mark in a trim for a waiting printer, a few weeks ago I was wielding scissors myself to do the same thing. With luck, one could scissor out several lines of varitype constituting a superfluous clause or phrase and pick up below nearly enough the same distance into a line to make a splice that made sense. This saved sending the whole take back to varitype for correction.

Paste and paper makeup had other special risks. Careless scissors might bite into type. A varitype operator sometimes set her machine wrong—a last minute story would be too wide for the waiting column. Overly optimistic copyreaders (including myself) learned that paper type is little or no more flexible than lead.

be fussy and were more likely to come off the press with an assortment of engraving, belated Ben Day, and last minute graphotype bulletins, race results, and box scores.

Of course the irregularities inseparable from the hotch-potch cold type makeup pained those of us who took the art of printing to heart. Pieces of engraving slipped askew under the pressure of the mat press. Column rule lost in sawing up new engraving was replaced with makeshift rule or by rule cut into the mat by a stereotyper. Some of it simply was not replaced. The perfection of a justified and locked page of hot type was next to impossible.

The Art of Brevity

The engraved page always betrayed the imperfection of the hand-made article. I like those chisel marks on a piece of furniture or hand stitches in a suit of clothes but I do not fancy the hand-made look in a page of type. That tilted graphotype or meandering column rule undoubtedly bothered me more than it did our readers.

Probably the same thing was true of a far more debatable aspect of the cold-type newspaper which I do not intend to touch seriously in this article—its news content. We did very well in keeping up with last minute news but much of this coverage had to be sketchy. We graphotyped the urgent fact and let the background go.

Perhaps the Chicago experiment helped prove that a good story in the first edition may still be a good story in the final, no matter how many bank cashiers have absconded, motorists committed mayhem, virgins been ravished or tiny tots kidnaped (only to turn up in the next block) in the meantime. Certainly it helped teach us the art of brevity, for varitype ate space and graphotype gobbed it whole.

Above all, I must remind myself that we cold-typed Chicago newspapers on a temporary basis. Always we expected the printers' return.

As the operation stands now, varitype may be perfectly feasible for weekly or small daily operation. Speaking strictly as one somewhat weary individual who practiced it in a prolonged emergency, I cannot see that it is fast or flexible enough, even at its best, to keep my kind of newspaper both up to date and sufficiently detailed to make sound reading.

Varitype copy has to be as nearly perfect as possible before it goes to engraving. This is practicable in

many kinds of publishing but not in a vigorous daily newspaper that maintains timeliness and quality by good first guessing and smart second guessing. I maintain that an editor worthy of the name always gets ideas from a proof, even if the ideas are limited to a better adjective or the slash of a pencil that tightens a story. The point about Johannes Gutenberg's little invention 500 years ago was that his type was movable—easily correctible.

The first time I made up a hot type page one after the printers came back, we had time to pull a page proof. I had used agate A matter showing how the Armed Services pay bill just passed by the Senate would affect different ranks. Scattered through the agate tabular matter were several explanatory paragraphs, also in agate. It was too much agate in an otherwise satisfactory page one. I regretted out loud that I had not had the judgment to order the explanatory paragraphs in minion, breaking up the bleak stretch of agate.

"Why not?" asked the boss printer. "We got ten minutes."

It was wonderful.

• • •

Keep Things Moving

THE EXCHANGING of one house or apartment for another is slowly returning to the American way of life. So, you ask, what has that to do with the printing business?

The Milbin Printing Company, of New York City, had an idea (which it copyrighted, by the way) on connecting the two. It prints a folder that is distributed by moving companies to their customers. Front cover (in color) pictures a door with a welcome mat bearing the message "Welcome to our new address." Left inside spread has an illustration of a fireplace and the copy: "We were moved by _____ Storage & Van Company." Copy on right inside spread reads: "The number and the street are new, but there's always the same old welcome for you," followed by blanks for the name and new address.

This attractive little good-will builder and effective advertisement is beneficial all the way around—to the printer—to the mover—and the one who moves. The circulation of the folder is almost guaranteed. Most of us have friends, relatives, or debtors that we must keep informed on our current address. So who could resist sending this folder—especially when it is "free"?

*Another In A Series Of
Topflight Craftsmen*

Emil Georg Sahlin



EMIL GEORG SAHLIN was born in Lund, Sweden. Since both his father and brother were printers, he decided to follow in their footsteps. The well-known Broderia Forssell's Boktryckeri in Malmö, Sweden, was where he served his apprenticeship. He became a journeyman in 1914. In August of that year he came to America to join his brother at the famous Elbert Hubbard's "Roycroft Shops" in East Aurora, New York. He began work a few days after his arrival and found it very difficult as he could neither speak nor understand English. He had to learn the lay of the cases and the point system, which is different from the one used in Sweden.

"I decided to take *The Inland Printer Technical School Course of Instruction in Printing* and in one year finished and received my diploma. Soon my work was recognized by *The Inland Printer*. I have been a subscriber ever since and regard the magazine as a most necessary part of a printer's equipment. I have taken part in all of its contests, which I find very educational, and have won eighteen prizes."

In 1925 he left Roycroft to operate the private Aries Press for Spencer Kellogg, Jr. Two of the books he designed and printed there were included among the "Fifty Best Books" of their years. The original press used by William Morris in printing his famous Kelmscott Chaucer was owned by the Aries Press. On this press Mr. Sahlin printed several two-color keep-sakes for the Aries Book Club of Buffalo.

In 1928, upon invitation from his brother, he began work at the Axel Edward Sahlin Typographic Service, producing high-grade advertising typography for the trade. During the years 1938-1940 he taught typography at the Burgard Vocational School to evening classes. He is a member of the Buffalo Club of Printing House Craftsmen.

His hobbies include figure skating from November to April at the Buffalo Figure Skating Club. He has been a member of the club for the past seven years. Another craft that he enjoys in his spare time is making plaques in copper foil. He also likes a good fast game of poker.

Premakeready Is the All-Important Link in the Printing Production Chain

By Eugene St. John

• H. W. HACKER first comprehensively analyzed in print the causes of makeready in terms of size or dimension in articles on the "Science of Makeready" which appeared in THE INLAND PRINTER in 1915. He defined makeready as compensation for errors of dimension in forms and presses. He also supplied the printing world with a number of precision tools which have since been improved by another firm which pioneered in precision tools for printers, Vandercook & Sons, Incorporated.

Since one of the prime factors in printing is the form, the Hacker makeup gauge was invented more than thirty years ago to further the attempt to more closely approach precision in justifying, registering, spacing, and squaring of pages and other units of forms than is possible with the finger squeeze and makeup rule tests of old.

This gauge, in the form of a small chase, was designed to fit on the bank in the position formerly occupied by the makeup galley and to function like it as a container. At the front of the gauge was a hand lever to raise the form slightly. A pica-ruled sheet of transparent celluloid was used to check alignment and position of the units of the page, to detect angled lines, bowed rules, crooked cuts, and so on, and to permit quick registration of color forms. Means for locking the page from side and end before testing the lift were provided in the side and end of the Hacker makeup gauge.

Justification

More than correct size and dimension are involved in justification. It is not enough to have the units of the page and form of correct size and dimension as these appear to the eye or even as measured by a gauge. After these conditions have been met, the compositor still has to contend with the difference in compressibility of the several comparatively softer and harder materials in the page under the quoins.

The distortion of wood, leads, composing and typesetting machine metal, foundry type, brass and steel rules, and so on under quoin pressure differs so that shimming is resorted to when a form will not lift

even if it appears all right in size and dimension.

Needless to say, a makeup gauge saves time on the bank that otherwise would be spent by the stoneman when making up the form and locking it up.

Justification is unavoidable, as is makeready in the pressroom, which will be necessary until photocomposing machines are perfected and printing done from plates. Besides the correction of errors in size and dimension, which may be seen, and unseen differences under compressibility of materials, a further difference in compressibility is caused in the arrangement of units, as for

of page and for one register-mark rule at one end and one side. The gauges in the form of the four strips of steel furniture may be set either to type page or paper dummy page size, according to convenience. If it is known that the width of the page is correct, the side quoins may be left out of the first color chase and metal furniture substituted. The quoins are locked and the lift of form tested. Needed justification is cared for, after which the register-mark rules are inserted in the margin at one end and one side of the page.

The form is again locked and proofs pulled on transparent sheet of paper, acetate or other preferred material that is little affected in size by atmospheric changes.

It is time-saving to have a proof chase for each color. The makeup program is repeated for the second color, including register-marks in corresponding positions. Then the position of the second color page is checked against transparent proof of first color page. Next the second color page is proofed and register checked by means of the register-mark rules on the proofs of the two pages, overlaying one proof on the other, with guide edges of the two aligned. Any necessary moves in the pages are made, after which they are again proofed and checked. If found okay, the pages are ready for the imposing table or storage galley.

Register Devices

All pages may be made up profitably in the gauge even if some are in one color only, as imposition and lockup of forms are much easier when pages have been accurately made up to size and tested for lift.

One important part of prepreparation and premakeready is to check and register color plates on wood base, otherwise the responsibility would fall on the composing room. Two simple but effective devices are used, one employing a thin and the other a thick sheet of transparent acetate.

The thin sheet is tacked on a strip of type-high wood, the thick sheet is hinged on a metal base. Proofs may be pulled on the thick sheet by removing the metal base plate on the hand proof press.

Proofing of color plates on wood for register is easier if mounts for all colors of a set are first cut to the same size. The key block is inked and locked in a steel chase. The acetate register sheet is fitted into the corner of the chase toward which the quoins lock. The key block is proofed on the acetate sheet, then removed from the chase and replaced with the mount of the second color block in the same position, the second color plate having first been untacked. The second color plate is moved on its mount into register with the proof of the key plate on

the acetate, after which it is again tacked on its mount. This is easier if the plates are coated on the bottom with a slow-drying, viscous adhesive which will adhere the plate in the position to which it is moved on its mount.

When a form consists of or contains mounted cuts, register nuts or short leads at sides near top and bottom as well as in corresponding positions at head and foot of each page will permit moving or swinging the page without being forced to break up surrounding furniture. Or if space permits, the units of a

form may be boxed around with steel furniture so that the unit is movable without disturbing other parts of the form. This scheme is useful when there is loose type in the form, because cuts may be locked at angles without throwing type panels out of square.

This same scheme is useful when there are type changes at intervals in a long run of mixed form of type and cuts. The type may be arranged in interlocking steel furniture rectangular boxes together with narrow quoins that permit locking the type changes in the boxes.

IT'S TAXES, TAXES, TAXES, ALL THE LIVELONG DAY

Henry Hawkins reaches out at 7 A.M. of a bright morning to turn off the alarm clock (price, \$6; U. S. tax, \$1.20). He climbs wearily out of bed (price, \$195; personal property tax each year, 75¢), walks across the floor of his \$8,000 house (annual local property tax, \$240), and switches on the electricity (33¢ U. S. tax on his \$10 monthly bill) to light a bulb (price, 20¢; U. S. tax, 1¢).

Henry also turns on a bedroom radio (price, \$30; U. S. tax, \$1.80), and shaves while a radio newscaster reports that Henry's state is preparing to impose income taxes, and possibly a general sales tax on everything anyone buys. Grumbling, Henry slaps across his cheeks a handful of bay rum (price per bottle, \$1.30;

U. S. tax, 26¢).

As he opens the closet door to get out a suit, Henry feels a momentary urge to take the day off. High on the wall is his hunting rifle (price, \$100; U. S. tax, \$7.70), and back in a corner are his golf clubs (price, \$125; U. S. tax, \$7.50). There's no time for play today, he decides, so he dresses quickly, hurriedly fastening cuff links (price, \$3.50; U. S. tax, 70¢), and tie clasp (price, \$1.50; U. S. tax, 30¢), puts on his wrist watch (price, \$70; U. S. tax, \$14), and rushes downstairs. Tucked under one arm is a leather briefcase (price, \$18; U. S. tax, \$3.60) which carries papers from his real estate office, including one deed (price, \$3,000; U. S. stamp tax, \$3.30).

In the kitchen, he's just in time to snatch two slices of bread from the electric toaster (price, \$16; U. S. tax, 96¢), lift his coffee from the electric range (price, \$239; U. S. tax, \$10.47), and grab a glass of fruit juice from the electric refrigerator (price, \$289; U. S. tax, \$13.78).

From the kitchen, Henry goes to the garage and starts to back out his automobile (price, \$1,800; state and U. S. taxes, \$125, not counting license plates) only to discover that an old tire is flat. So he dashes back into the house and uses the telephone (monthly bill, \$6; U. S. tax, 90¢) to ask for a ride from a friend. While waiting, he tells his wife (marriage license, \$2) to call the garage and have them deliver a new tire and tube.

It is not possible to lock a form securely if a lead, line, reglet, rule, slug, or piece of furniture is too long; or if blocks are not rectangular, with opposite sides and top and bottom parallel; or if borders do not fit; or if furniture or chase is not true. If a form with such faults reaches the press bed, it will work up with possible pull-outs, making a rerun necessary, or it may cause damage to form or press. Pages with their length parallel to the cylinder require more careful justification and lockup than those at right angles to the cylinder.

While the instability of wood mounts is well known, not much is done about it although it causes inestimable trouble on the press. It is a moot question whether the wood mount does not cause as much trouble in makeup, imposition, and lockup as in the pressroom because of its dimensional changes due to atmospheric changes. The wood mount causes further trouble because the platemaker cuts it to inches regardless of the fact that it is locked up in forms with all units other than wood measured in picas. The wood mount warrants careful study.

Because of troubles caused by wood mounts many printers tried type metal mounts which at first were obtained from suppliers and later cast in the plant by the printer's own machines, including both .759-inch base for duplicate plates and .853-inch base for original half-tones and line etchings.

Later came low-quadding, which coped with the messy trouble of inking and printing quadded lines unless the press was held up while chiseling down the blanks by hand. Then someone thought to mount originals directly on quadded slugs cast .853-inch high, thereby eliminating both slug sawing and the mounting of originals. Another advantage is the ease of angling the originals in the text by adhering them to the low slug base with a suitable adhesive. This scheme of mounting plates on slugs in connection with type afterwards to be plated was not designed for production printing but some printers make this use of it.

The proper and accurate positioning of the units of a form is a very important step in the program of production. Various methods of accomplishing it without undue waste of time have been tried.

Positioning Methods

In plants where form units are grouped in a few standard sizes, forms of rules conforming to these standards and with correct margins are made up and printed on treated paper in enough copies for a stock of position sheets. A form to be tested for position is printed on one of these ruled sheets and then any necessary move is clearly indicated. Another method is to use a master position sheet of metal or other material with minimum dimensional change. Cut-outs are made in the master sheet to correspond in size and position to the units of the standard form. This templet is then placed over a proof to be tested and aligned with it at the guide edges. Any moves may be seen and marked with pencil on the proof.

In some plants part of the output, say books, is standardized so that after a master form is plated and made ready by slightly "crowning" the plates, succeeding forms are plated out of a box in the pressroom with little if any makeready on forms after the first.

Line-up and register tables are standard equipment in well managed plants where unit sizes and imposition are not standardized. In general the method employs markers.



(price, \$25.33; U. S. taxes, \$1.64). When the friend arrives, Henry gets into the car and lights his cigarette



(price per pack, 8¢; U. S. tax, 7¢ plus state tax).

During his lunch hour Henry does a little shopping. He buys a camera



(price, \$10; U. S. tax, \$1.75) and a roll of

film



(price 50¢; U. S. tax, 5¢) that he promised his son



(local birth registration, \$1), and the lipstick



(price, \$1; U. S. tax, 20¢) he promised his wife. Because friends are coming to the

house in the evening, he buys a deck of cards



(price, 40¢; U. S. tax, 13¢) and makes a mental note to pick up, on his

way home, a bottle of whiskey



(price \$2.30; U. S. tax, \$1.80; state tax, 50¢).

Back on the job, Henry sighs



(no tax!) and settles down to work (annual income, \$5,000; U. S. income tax

[2 children], \$345).

Home at 6 o'clock, Henry eats dinner, plays some table tennis with his son, and then settles down to read the paper. The

expected guests fail to arrive so Henry spends the rest of the evening writing a couple of letters on his portable typewriter



(price, \$74; U. S. tax, \$5.18) and playing an album of phonograph records



a record player



(price, \$49; U. S. tax, \$2.95).

Henry is restless after he goes to bed, and his sleep is troubled. In his dreams an increasing number of gremlins seem to be marching into Henry's wallet like a column of ants, and each of the gremlins carries something out of the wallet. Henry dreams that he can see the word "TAX" written across the chest of each gremlin.

So it is that Henry Hawkins ends one day of his life. If he works hard from now on and gets some promotions, he may be able to provide his son and daughter with an estate from which sizable slices will be taken by Federal and state taxes. But there's still the possibility that, when Henry dies,



his casket may be tax-free—if it isn't too expensive.

set to correspond with the unit sizes and margins across one dimension of the sheet which mark enough sheets for the job. Next the markers are set and the sheets are marked similarly across the other dimension of the sheet. This method serves the purpose very well.

Layout and Positioning Sheets

Use of layout and positioning sheets is a practicable method based on special printed sheets of treated paper. The sheet is printed with parallel lines running in both directions to the edges of the sheet and spaced uniformly apart. The inches are numbered from one corner across two edges of the sheet. The inch and half-inch lines are heavier in face than the others. The sheet is transparent so that either side may be used and have the numbered inches at the gripper and side guide edges.

The bindery foreman should be consulted first before deciding on imposition. Follow his layout because he best knows his equipment and workers. On large jobs consisting of a number of forms it is well to hold the first sheet that has been lined up and okayed for position as a master sheet for succeeding forms to maintain the same gripper bite and margins throughout the job. If each job is lined up individually, resulting variations in margins may force the folding machine operator to change his set-up to compensate.

In many plants the pressman marks out underlays or interlays while the sheet is lined up for position, which is based on a form straight on the gripper edge. The stoneman is expected to register a form within two points tolerance. The pressman usually does the final registering after the overlays are hung on the cylinder.

The chase is an important link in the printing chain. An electrically welded square steel chase with cross bars both ways is best. The cross bars help to cope with spring in chase and form. Chases should be tested for squareness and levelness before use and always used right side up. Bearing down on the corners will show if chase is flat on imposing table. Chases are made in many sizes and with cross bars in other than the regular positions. Special chases to suit many unusual purposes may be had.

The pressman should make sure that the press bed and the bottom of the form are clean. It is customary for the stoneman to mark the guide edges of the form on its chase.

When a chase without bars must be used, the quoins are placed at the gear side of press and gripper side of chase for accessibility and to obtain the solid support of the ink plate to lock against.

It is customary to side-lock the chase on register jobs by loosening the quoins and inserting a filler between chase and bed bearer of suitable thickness which will bind and side-lock the chase when the quoins are tightened. The quoins should be plugged. Forms should be placed so that the sheet is centered for the automatic feeder.

After the chase is placed on bed the quoins should be unlocked to release the tension on the chase and form so that they may be firmly

seated on the bed to constitute a proper base for makeready and inking. While the quoins are unlocked the clamps are moderately tightened with the fingers before planing. Finally the quoins are locked moderately and the clamps carefully tightened to avoid springing the lockup.

Other Register Checks

While the niggerhead is used for other purposes as well, it may be used as a check on register during the run. This marker may be a brad, rule slug, or tack secured in the form to print on the extreme edge of the sheet at the side guide position. It should be type-high under a straightedge resting on it and the form.

The marker shows the bookbinder and paper cutter which is the end guide edge of the sheet and warns the press assistants against backing up the sheets wrong. It also shows if the feeder is putting the sheets to the guides or if register is out from some other cause. It may also be used as a check on accurate slitting of sheet on the press if placed to print in the center of the back edge of sheet.

A still better check on register, especially when key form must be run last, is to insert parallel hairline rules in the form to print as markers in the two guide edges of the sheet. This makeshift is useful to show variations in register in the first colors run without scanning the entire sheet.

Patent bases have a register check corresponding to the niggerhead attached to the base and adjustable.

On some systems a quarter-turn of the key moves the plate one lead and on others one point. Catches should be near the corners and opposite each other. Catches on one side must be backed up before moving the plate forward with the opposite catches. If a plate must be twisted sidewise, it must be twisted endwise also and the proper catches must first be backed up.

The tension on the catches should be uniform but never excessive. It may be increased gradually as register is approached but not enough to break a pin or damage a catch.

The marks generally used for moves are V marks pointing in the direction the plate should be moved. A line across the V means move plate a lead. A line across one side of the V means move the plate a point. A C in the V means move the plate one card or half a point. An X inside the V means move the plate less than half a point.

Credit for the above printing promotion copy is due to Gossain and Company, of Calcutta, India

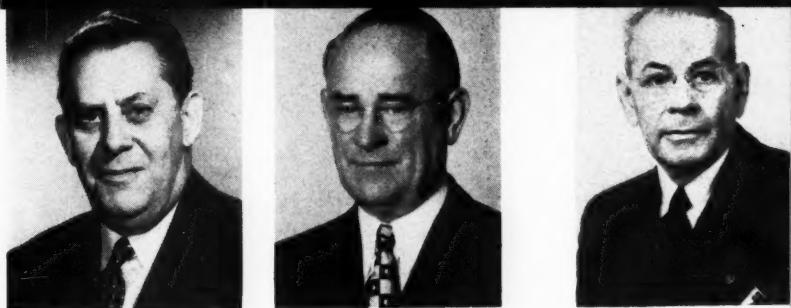
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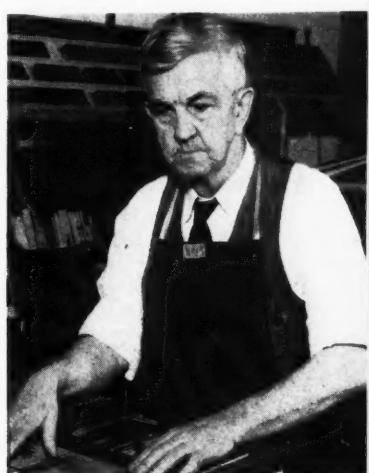
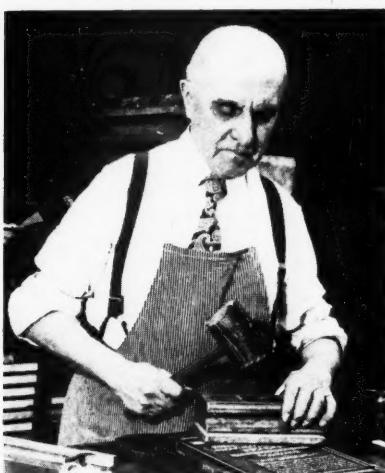
Rolph-Clark-Stone, Limited, received Toronto's official congratulations on the centennial anniversary of the printing firm when Mayor McCallum (left) presented scroll from city to N. O. Stone, president



Printing Week in Los Angeles, from left: Harry Wood, Ray Fisher, Al Manners, Tony Whan, Gordon Holmquist, G. Henry Henneberg



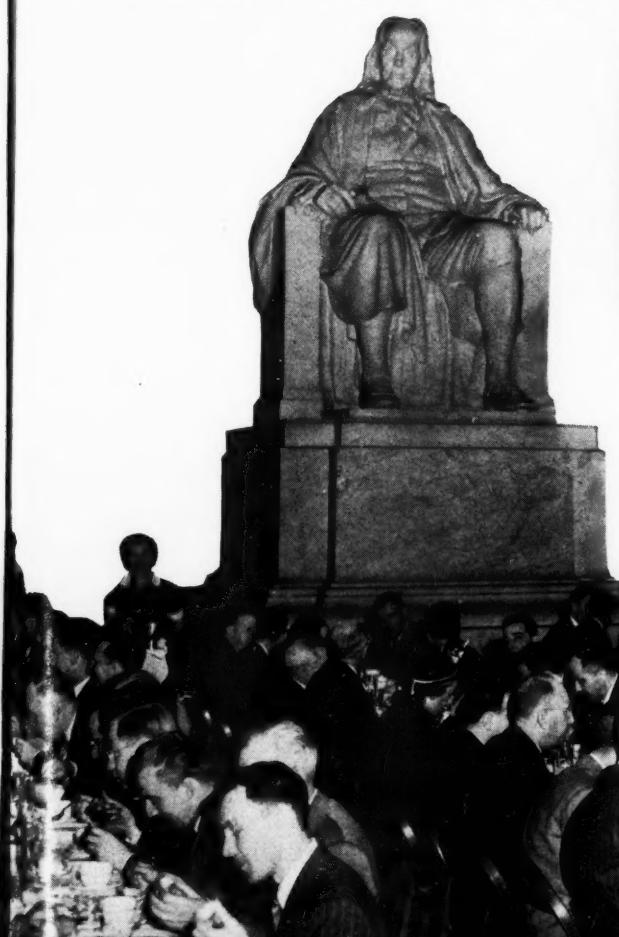
Above, left: David B. Eisenberg was executive chairman of "Printing Week in Chicago" committee. Center: Albert J. Graf, general plant manager of Westerly plant of C. B. Cottrell & Sons Company. Right: Edwin B. Harding is well known teacher and author of text on line-casting machines



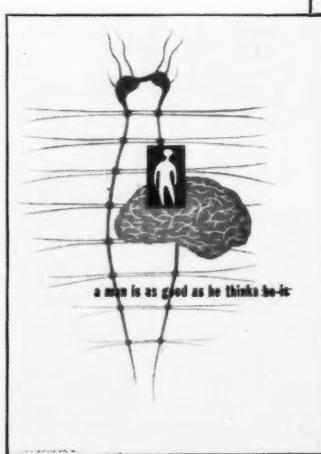
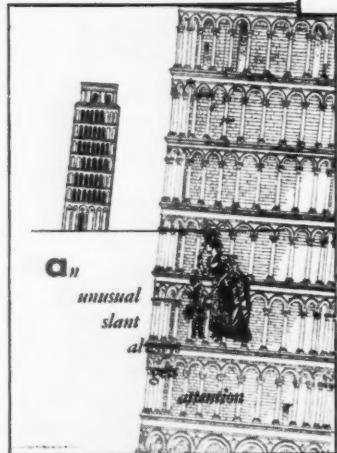
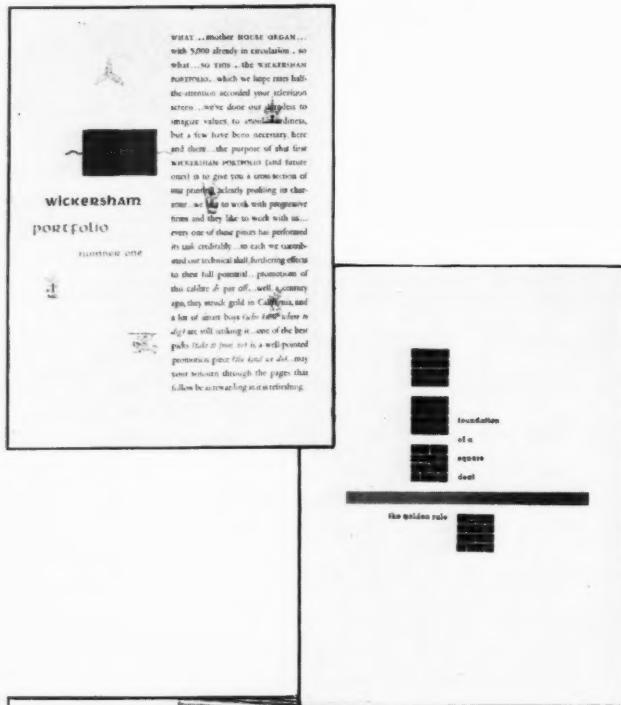
Edwin B. Gillespie (above, left), noted Chicago typographer, spent spare time for twelve years hand-setting type for book about his partner Oz Cooper. Edward Dudley Williams (right) has been a southern printer for sixty years—now is working for the Winston-Salem Journal in North Carolina



Photographed during Printing Week in Philadelphia, from left: Harold F. Fiedler, Printing Industries of Philadelphia; Joseph Hickey, Litho Club; Victor Keppler, New York City; Henry B. Allen, of the Franklin Institute; John S. Williams, president of Printing Industries of Philadelphia



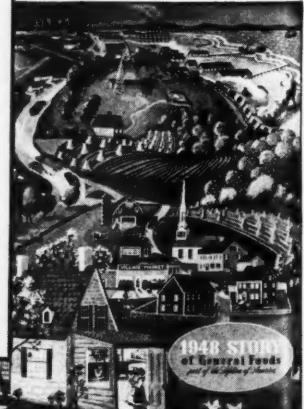
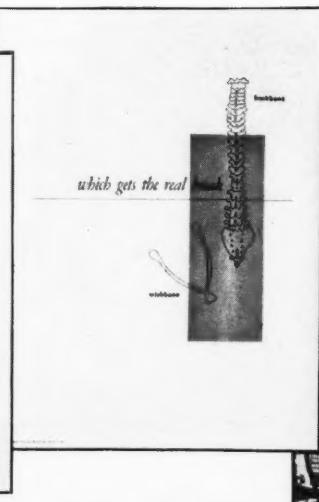
In Philadelphia, Ben Franklin's statue loomed over Printing Week banquet in his honor



Job of the Month

"Stupendous" is what the movies would call the captivating "Wickersham Portfolio," which the Wickersham Press of Long Island City, New York, designates as its new "house organ." The term is an understatement. Outside dimensions of this portfolio are 9 1/4 by 12 1/4 inches. On the left side of the smart black-on-white jacket label (glued on) is the drawing of a figure. The cover is of heavy Beau Brilliant stock. Within the portfolio, as we open the full-page right-hand cover, is a four-page editorial section folder which presents data on the company's high quality printing to be found beneath. Interlaced between the six printed specimens are six inspirational designs, intriguing poster-type inserts on assorted papers. The six specimens of printed pieces range from a prize-winning annual report to a forty-page catalog produced letterpress and four-color process with extra blue and red on left-hand pages. The catalog has a plastic spiral binding. There are four-color reproductions of advertisements (in glassine envelope). Small printed specimens of a salad bowl folder and phonograph records catalog supplements are tipped on contrasting sheets the size of the publication.

Adroit showmanship is evident throughout. The bottom specimen is an "R. S. V. Please" card inviting comments—and an audience for a company representative. Here is a limited edition "house organ" planned for bi-monthly publication. Each issue will carry completely new specimens and inserts. P. K. Thomajan is the editor. Robert M. Jones is the art director. The entire project was developed under the supervision of Herman Toback, of the Wickersham Press.



Offset Department

By Charles J. King

Making Hard-Dot Negatives

• SEVERAL MONTHS AGO the advantages of using contact negatives and positives in platemaking were discussed in these columns. At that time it was pointed out that many of the troubles encountered on the press are due to the fringe of partially hardened gum or albumin coating which during development and the early part of the run take ink readily but gradually this gum or albumin will take on moisture and release the ink. It is this reaction which undoubtedly accounts for the expression so commonly heard around the lithographic shops, "Oh, that will sharpen up some, once we begin to run steady." Men responsible for okay's on plates and press sheets frequently take this sharpening into account in judging tones and tone values. This effect cannot be completely eliminated through the use of contact positives or negatives but it has been this writer's observation that it is much less apparent when these transparencies are used. Another fact which was pointed out in the earlier article was that the differences in relative humidity, exposure, and other variables which continually plague the platemaker are much less bothersome when the contact transparencies are used.

There is another method by which exceptionally hard-dot negatives are made, and those produced in this manner seem to behave almost as well as contacts. It is generally used for the production of both black and white line and halftone work, and very excellent albumin plates can be produced. Instead of stripping the halftone negatives into position in the flat along with the line negatives, the halftone negatives are used to make halftone glossy prints. These glossy prints are cropped to the correct size and set in the proper position on a paste-up. The paste-up, which contains both the line work and the halftone print in correct alignment, is placed on the copy-board of the camera and a line shot

is made of the whole thing. Since there is no screen in the camera when the final shot is made, the edges of the halftone dots will be just as sharp as those of the lettering and the density of the dots will be practically uniform from the center to the edge. Furthermore, only one piece of film per page need be stripped into position in the layout. Some firms are so successful with this method that they even use it when making deep-etch plates and make their contact positive from the paste-up. With positives made in this manner common platemaking variables can be completely disregarded and the dots on the printed sheet will be as round and sharp as any letterpress dot. That is, of course, if the press is properly adjusted and correctly packed so that there is no drag or slur.

A slight variation of this technique may be found in *Bulletin for the Graphic Arts*, Number 12, 1949, published by the Eastman Kodak Company. According to their suggestion, instead of making the halftone shots in the camera from a continuous tone glossy print, they prefer to use a continuous tone negative of the illustration. This is placed in a regular photographic enlarger. On the table of the enlarger is placed a standard pressure contact printing frame in which is placed high-contrast photographic paper such as Kodalith Orthochromatic A Paper (thin base). Between the paper and the glass of the printing frame is placed, with its back against the glass, a Kodak Magenta contact screen. With the enlarger set to reproduce to the correct size for the job, the exposure is made through whatever filters are required to vary the contrast for correct reproduction. After developing the exposed paper, it is ready for insertion into the paste-up to be photographed as a line shot in the process camera.

In addition to the advantages listed as accruing from the use of this method with continuous tone

glossy print copy, two others are gained. Frequently very poor prints are received for reproduction and much can be gained by working from the original negative. At times it is necessary for the lithographer or the customer to have a special glossy print made. This is especially true when amateur snapshots are to be used in house organs, school annuals, and other such publications. Thus by using the continuous-tone negative, only one step is required to produce the halftone print which is used in the paste-up, whereas when a continuous-tone glossy print is used there are two steps. Every time a reversal is made from positive to negative or negative to positive there inevitably is some loss in tone values. Great care and considerable experience are required to hold this loss to a minimum. Through the use of contrast filters in the enlarger, tones may be controlled in exactly the same manner in which they are controlled when the contact screen is used in the camera. The manner in which filters are used to control tone values and contrast was explained in this department in June, 1949.

Another advantage of this method of operation is that it saves camera and stripping time. In many shops which specialize in black and white line and halftone work these departments are the bottleneck in the production schedule. Use of an enlarger instead of the process camera for producing the halftone images frees this piece of equipment from time-consuming work of making screen negatives and permits it to be used exclusively for making negatives for platemaking. Since the paste-up contains all of the work, this department, too, can speed up its operation. Of course, this saving in stripping time is gained when continuous tone glossy prints are used as copy as well as when negatives are used.

The making of halftone glossy prints is also used for other purposes. At times a lithographer is called on to reproduce a job with a

finer or coarser screen ruling than he has available. In case a finer screen is required the halftone print is made enough larger than the required size to permit reduction in the camera to the correct size and screen ruling. Naturally this means that if the line work on the paste-up is not proportionally larger than the required image size the halftone portion of negative must be stripped into the flat in the conventional manner. Should a coarser screen be required, the halftone print is reduced and then blown up for final negative. This method can be used for varying screen rulings either when working with continuous-tone negatives in the enlarger or from glossy prints in the camera.

As stated above, every time a reversal is made from positive to negative there is some loss in tone values. Since black and white offset printing is noted for its gray appearance or lack of contrast, a certain amount of closing in of the shadow tones and dropping down of the highlights is desirable. In copying these dots from the photographic print in the camera this pick-up of contrast is considerably greater than when a contact print is made. Once an operator has learned how to prepare this halftone print it is possible for him to supply the platemaking department with negatives containing a range of tone values which are much better for offset reproduction than most of the screened negatives produced directly in the camera. These negatives are vastly superior to screened negatives for the reproduction of machinery, equipment, and other such subjects requiring a high contrast to bring out detail.

This question of dot formation comparable with letterpress may bring some wonderment to minds of readers, but this writer has in his files examples of press sheets printed from both albumin and deep-etch plates which show just such a dot structure. Although the print made from the albumin plate does show a very slight graininess around the edges of the dots, it is nothing compared to that generally present in plates made from direct screen negatives. For all practical purposes it is entirely absent in the deep-etch prints. Nevertheless, the plates used in both instances would hardly be considered to be fine grain. In fact, they had a much coarser grain than many plates which have printed a very grainy-edged dot. On the surface this might appear to indicate that the grain on the plate is not responsible for rough edges on the

dots which is oftentimes considered characteristic of offset lithography. This is not true. Actually it is the grain which is responsible but (and this purely speculation based upon observation) not in the manner in which it is commonly believed to be. When a plate is coated, the thickness of the coating varies with the contour of the grain. It is a well known fact that a thin coating will harden much faster on exposure to light than a thick one. Thus the coating on the peaks of the grain is very thin and is light-hardened to a greater degree than that in the valleys between the peaks. This greater and lesser degree of hardening is of course relative and the flatter the grain the less the difference in degree between the two extremes.

In many cases where a rather coarse grain is in use both albumin

and deep-etch plates have been found to print with an all-over tint or scum. Usually the platemaker will be sure that he has the answer in the case of a deep-etch plate and he will say, "Developer went through the stencil." If it occurs to an albumin plate he is likely to say, "That developing ink was rubbed down too hard, and the coating was actually polished off the peaks of the grain and they took ink." If these statements were correct, reducing the exposure would not eliminate trouble as it has been known to do in many instances. In the case of a deep-etch plate it should make the trouble worse.

In order to understand this phenomenon it must be understood that a thin film of dichromated gum can be light-hardened and made to take ink in much the same manner as an albumin coating. It is this thin film which takes ink in the case of the deep-etch plate and causes the tint. When such a tint appears it can be removed, if caused by overly hardened gum coating, by applying the clearing solution recommended for removing the stencil. This is perhaps the reason why some manufacturers of some of the proprietary deep-etch processes recommend that such a solution always be used regardless of the ease with which the stencil can be removed. This also may explain why pre-etching, Cronak, and Brunak treatments of albumin plates eliminate much of trouble arising from "albumin scum."

In the case of albumin plates it is known that those which have been pre-treated will tend to print sharper. Since they also develop easier it is entirely possible that the degree to which coating thickness varies is much less than on plates that have not received such treatment. Since the density or blackness of a halftone dot on a screened negative may vary greatly from the center to the edge, the amount of light which passes through the portion near the edge may be enough to harden the thinnest portions of the coating but not enough to completely harden the thicker ones. Thus, although the dots may appear perfect at the time of development, this partially hardened coating will lose its ink-receptivity on the press. Since the coating is more uniform in thickness on the pre-treated plates, there is less likelihood of the effect being so great.

With "copy-dots" made from a screened print, the dot density is practically uniform from center to edge, and the depth of the grain has

QUESTIONS IT'S A QUIZ

(Answers to these questions can be found in more detail in the January issue of THE INLAND PRINTER. Brief answers on page 50)

1. Kromekote stock can be lithographed with a non-gloss covering of ink without difficulty. True or false?
2. Gold ink can be moved and stored in the can without difficulty. True or false?
3. What five main characteristics do pressmen want in paper?
4. Letterpress dying? How much of the whole business was done letterpress in 1947?

a. 70 per cent	c. 80 per cent
b. 75 per cent	d. 85 per cent
5. What colored inks fade or burn out when stored too long?
6. About how many kinds of paper are available?

a. 7,000	c. 5,000
b. 6,000	d. 3,000
7. In what year did William M. Egley design the first Christmas card in England?

a. 1832	c. 1852
b. 1842	d. 1862
8. What factor in determining the process of reproduction—letterpress or offset—is quite often not considered?
9. Mechanical engraving into metal often permits greater contrast and definition than exists in original photos. True or false?
10. What is needed now for production of books by offset in the way of press equipment?

little effect. In deep-etch platemaking the cause is the same but instead of the hardened gum coating taking ink, the less hardened gum in the deepest parts of the grain has not had sufficient exposure to resist the action of the developer and hence the edges of the dots assume a character similar to the contour of the grain. Often when the plate is under developing ink, dots will appear to be perfectly shaped and the platemaker will remark, "I don't see why the pressman cannot print those dots like they are on the plate." Invariably though the grain will begin to show at the edges of the dots once the plate is on the press. The partially hardened gum coating at the edges of the dots was protected by the lacquer during the removal of the stencil and hence made the dots appear perfect when the plate was under developing ink. Once the plate began to print on the press the gum released the lacquer and the edges became ragged.

How the Envelope Evolved

Chinese letters before the Christian era were folded into lozenge shape, the flap tucked in, and the writer's personal seal was impressed over the edges of the joins. Paper was in use for this purpose somewhere about the middle of the Han dynasty—roughly the first century before Christ. The envelope was lost for many hundreds of years, like many of the other Chinese inventions. In the fourth century A.D., decorated envelopes were used in China for love letters and similar effusions.

Envelopes made during the Ching dynasty (1787-1875) are nearly all printed in a particularly attractive shade of red, over which the address was brushed in black. The envelopes are pocket-shaped but the sides are not overlapped and stuck together. They are cut and folded to meet edge to edge, and then a strip of paper is pasted on top to join the two edges.

Envelopes didn't come into popular use in England until 1840, when the postal system (which charged by the mile per single sheet as well as by weight) was changed to the "Uniform Penny Post." The cheap postal rate increased letter-writing enormously. The first patents for envelope machines were granted in 1854 to Warren de la Rue and Edwin Hill. The envelope, now produced in millions per day, probably would even surprise the ancient Chinese inventors of this handy commodity.

—*Paper and Print*, Winter, 1949.

Offset / ... QUESTIONS AND ANSWERS

Send in your queries on any phase of lithography for answer by Charles F. King

RUBBER PLATES FOR OFFSET?

We are using an offset continuous flow press and the printing is now done with zinc plates. We are interested in obtaining detailed information on the subject of an offset press using rubber plates. For instance, we would like to know: Is there any process other than typography to make rubber plates by photographing? Is the "wax line cut" process the best method to use, and if so, what are the operations required in order to obtain good rubber plates? Is there any more economical way of obtaining the same result?

Another problem we have concerns a slight tint on printed sheets. Occasionally some lots of printed matter show a slight tint which takes place during the printing of the regular sheet. This tint occurs mostly in the winter time. Will you please indicate the probable cause of this trouble and the best ways of remedying it? Would the plates be too sensitive or is the ink faulty?

The idea of using rubber instead of metal plates on an offset press is entirely new to me. Although I am very familiar with the use of both cut and molded plates in letterpress printing I fail to see where there would be any advantage to be gained in their use on an offset press. If it is a relief plate that is desired, high-etched metal plates can be used. The most common reason for the use of rubber plates in letterpress printing is to improve the lay of the ink, and they are frequently employed to give an effect similar to offset printing. Unless you have some problem peculiar to your operation I cannot see why you would wish to replace metal plates with rubber.

There is one way in which rubber plates are used to advantage on offset presses but not as a replacement for the metal plate. When changes of a line of type or two are required during a run, or where a number of different imprints are needed, a molded rubber plate may be positioned on the blanket. In order to inset the rubber plate the top ply of the blanket is cut away and the rubber mold cemented to the second ply.

The corresponding area on the plate is then filled in solid and the ink transfers from this solid area to the rubber type. One of the big disadvantages of this method is that the blanket is spoiled for use on other jobs unless either blank areas or other imprints fall in exactly the same position.

It would be impossible to pin down the cause of the tinting which is giving you trouble from the meager information you have given. Many things happen on an offset press that can cause a tint to appear on certain portions of a sheet or over the entire area of the sheet. Some technical men in the industry are at present attempting to standardize the vocabulary of the lithographic trade so that such terms as tinting, scumming, and other such expressions have a definite meaning. When this has been done and these definitions are accepted by the trade the exact nature of the trouble should be clear to everyone. Since you indicate that this tint appears at irregular intervals and most frequently in winter, it would appear that the cause is not ink. Inks formulated from materials which are not suitable for use in lithography would show this tendency at all times regardless of weather. Such inks contain colors which bleed in, or are soluble in, water or fountain acids. This causes the portions of the plate which are wet by water to become colored and that color is transferred to the paper in the form of an all-over tint. This is sometimes called a "wash." An ink which would tend to scum or fill in would normally have less tendency to do so in the winter than in the summer unless the press is situated too near a radiator or heater. Thus it would seem that plates must be the cause of the trouble.

You do not state whether you are using deep-etch or albumin plates. If you are using the former there may be several causes. The plate may have been developed too long with

a developer which did not act fast enough, or too much water was added to the developer in order to adjust it to the temperature of the room. Insufficient or excessive exposure may have been given the plate. Either one could cause such a trouble. The plate might not have been desensitized properly following the use of a strong acid to remove the stencil. With either a deep-etch or an albumin plate a slight scum can be caused by excessive hardening of the coating through permitting too much time to lapse between the time a plate is coated and the time it is finished. This would hardly be responsible for your trouble since the worst trouble appears to be in the winter when the humidity is usually very low and this "dark reaction" takes place much slower than it does in periods of higher humidity.

For the same reason overexposure of either deep-etch or albumin coating appears unlikely to be the cause. Cracking or crazing of deep-etch coating, on the other hand, can be caused by the coating becoming excessively dry. The printed tint in this case can be seen under the glass to be composed of pin-point dots which seem to form a pattern similar to a crackle finish. Mild oxidation also shows up as pin-point dots but these dots seldom form a definite pattern.

Inadequate etching or desensitizing or failure to gum the plate when the press is stopped are routine operations which could be the cause but would hardly be expected to show this seasonal trend. However, for some unknown reason lithographic plate troubles do seem to run in cycles in many plants and these cycles seem to bear no relationship to the weather. If the problem is very serious, I would suggest giving the plates the Cronak treatment, and if albumin plates, follow it by the post-Cronak as recommended by Lithographic Technical Foundation.

QUERIES FROM A NOVICE

Please send me a list of publications I could use to study offset printing, all the way from the camera to plate to press operation. We are considering installing a 17 by 22 Harris soon, and do not know anything about platemaking. We now operate a Davidson press but are ready to admit that in our plant it is a hit or miss proposition though we have had some degree of success. We bought one direct contact platemaker and are very disappointed with it. Consequently, we are having to secure plates out of town, which is not a satisfactory operation. We are not able to

use a direct image plate to any degree of satisfaction.

After reading your article in the November issue, I wondered if relative humidity (here it is very high, most of the time above 80 per cent) has too much to do with offset, and if we should plan on some method of control before going any further into this branch of printing.

Another question I would like answered: In plate development is it necessary to have the *heat* as would come from arc lights, or is it just *light* that is needed?

About the literature I would need, let's say I would need to start at the very beginning, as I do not know any chemistry, nor the reactions which occur. The types of work we wish to do are office forms, small magazines, and color for mailing pieces. We would not consider doing any process color work. Will the Harris press be satisfactory for the kinds of work we intend to do? Is it too difficult to do offset work here on the Gulf Coast?

First let me say that it is no more necessary to be a chemist to operate an offset press or to make plates than it is necessary to be an automotive engineer to drive a car. In fact that parallelism can be carried still further: no more chemical knowledge is necessary to successfully operate a lithographic shop than mechanical knowledge or ability

is required to drive an automobile. A man may be a skillful driver and not know a spark plug from a fan belt. Likewise a man can be a skillful lithographer and still not know the difference between an acid and an alkali. Essentially lithography is a skill which is acquired by repeatedly performing the required operations. Any knowledge which the lithographer has concerning the mechanics or chemistry of the process can be of help to him in much the same way as mechanical ability may be of help to a motorist whose car stalls on a lonely country road. It may make it possible for him to get home under his own power without too much expense or delay.

Concerning the literature which you requested, Lithographic Technical Foundation has available instructional literature covering all phases of platemaking, photography, and press operation. As far as a single book that would give you all of this information, I do not believe that there is any on the market. There is, however, an excellent book covering the operation of the press you are intending to buy. Its title is "The Single Color Offset Press," by I. H. Sayre. Just why you have not been able to use direct image plates successfully on your Davidson is rather puzzling. Such plates usually give little or no trouble. Regarding your questions concerning plates and platemaking, I believe that after you have gone into the process a little more thoroughly you will discover what your troubles are. However, I would like to point out that it is light—not heat—which hardens, or more correctly, accelerates the hardening of the light-sensitive coating on the plate. Furthermore, it is the blue and violet portions of the light which actually do the work. Since incandescent lights put out very little light in these regions of the spectrum, exposures with these lights would of necessity be very long. I have seen some very good plates made with photofloods, but even with photofloods the exposures are quite long.

From your question and others which I have received, it appears that the role of air-conditioning in the lithographic industry is not too well understood. In the pressroom it can be used to prevent or minimize paper troubles such as curling and sheets going out of register on multicolor jobs. On presses as small as 17 by 22 misregister troubles seldom are great enough to justify the expenditure necessary to install an air-conditioning system. In the

ANSWERS IT'S A QUIZ

Here are the answers to the quiz on page 48. How well did you remember the information which you read in the January issue of this magazine? For more details concerning the answers, see pages indicated in that issue.

1. True. (page 40 of January issue).
2. False. Mixed gold ink deteriorates from standing too long in the can. (page 47)
3. a, straight-edged trim; b, flat; c, good surface with no mottling; d, no picking; e, no variation in thickness. (page 50)
4. a or 70 per cent. Receipts jumped 150 per cent to 1½ billion. (page 52)
5. Chrome greens and tints or iron blues. (page 71)
6. a or 7,000. (page 71)
7. b or 1842. (page 79)
8. Customer preference—prejudices, opinions, and tastes—or the *buyer's*. (page 51)
9. True. (page 51)
10. A large, perfecting press about 44 by 66.

By R. Randolph Karch

platemaking department the problem is a little different. In addition to the film shrinking and stretching with changes in temperature and relative humidity, the light-sensitive coatings which are used on the plates vary in sensitivity as the humidity changes. Thus the problem of controlling tone values is much harder when the area is not conditioned. But it is not a necessity for the production of good plates even in your climate. I certainly would not consider it for such a small installation as you are contemplating.

Welcome the Salesman

"We Like Salesmen" reads the title of a motto on the reception room wall of Von Hoffmann Press, St. Louis, Missouri. What more friendly greeting can await a salesman than the following text?

"If you enter our door because you believe in your product and feel it will benefit this company, you are welcome. If you have some suggestion to make that will work for the betterment of our business, we are glad to see you.

"If your product or proposition has merit, we want to see it or hear it—you know more about it than we do and we want to learn. We may not buy, but you are entitled to a hearing and you will get it.

"We will try to see you promptly when you come in, but if we don't, please be patient with us—we will try not to waste your time by keeping you waiting, and, of course, you won't waste our time, because that would not be fair.

"We have men presenting our line constantly and we know their needs, habits, successes, and heartaches—so, we like salesmen."

There is nothing in that copy to commit any firm to anything but the Golden Rule. There are several merchandising possibilities in it for every printer. Such sentiments could be sent out to the printer's own mailing list. It could also be printed to be sold in quantities to customers and in turn mailed out by them to their clients and prospects. Or the motto might be made into a large wall card for sale to individual concerns with their names imprinted upon it. The large wall card form can be used by the printer as a special framed gift to his best customers. Such a gift, hung in the reception room of several concerns, and with the printer's name on it, will be a constant reminder to the customer of the printer's kindness. It will represent constant and effective publicity.

Costs Are Common Problem of Management and Labor

MANAGEMENT TODAY is faced with serious and perplexing problems. Enterprise can succeed only if its costs are low enough to yield a margin of profit, at competitive prices, that represents a fair and reasonable return on investment. Plant and equipment must be at least as good as that of competitors. Quality must be acceptable to the customer. Costs must be at a minimum.

To obtain such a cost minimum, waste of all kinds—manpower, machine time, and materials must be reduced to the lowest possible figure. If management can meet these objectives it can provide steady employment at good wages, a basic necessity for progressive prosperity of the worker, the investor, and the public in general.

Management must acknowledge that factory costs, regardless of any mistaken idea to the contrary, are actually controlled by labor. Other lines of industry have turned and are returning to the factory for the control of cost standards with most gratifying results. Printers should do likewise. That bogie of the old printing cost system, "all-inclusive costs," when hooked up with factory cost makes for a cat-and-dog existence. Divorce them.

As labor controls factory cost, make labor conscious of and responsible for this cost. Your operators think in terms of production. So many thousand ems per hour, so many thousand impressions, so many thousand sheets. Help operators set physical budgets by establishing a standards section within the plant itself. Make it factory-operated with the exception of actual help needed to start it off and you will hear less criticism directed at your cost section by labor, and you will note a desirable increase in production. The boys will find a new way of making the schedule, making it economically, profitably.

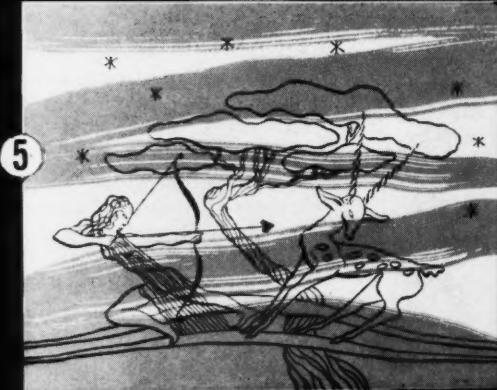
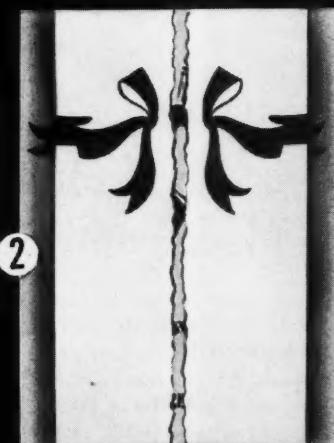
The rank and file of labor should never be accused of being dumb; labor knows the customer is the one who decides its future. If workers do a good job at a fair price the customer good-will and patronage is retained. If they do a poor job at a high price the business is taken elsewhere, resulting in eventual financial disaster.

They know your competitors have the same markets, the same techniques, the same sources of raw materials, the same methods of procuring capital. They realize that teamwork, coupled with efficient production in their respective fields of work, will enable their company to maintain a successful footing in the business world and themselves a decent and dignified living.

Good foremen plan personnel for production, indirect labor, clerical, and housekeeping duties. They plan production to make the most of available hours without overtime, know the expense of rework hours and the penalty attached thereto. Generally, being productive minded, they are allergic to any form of clerical duty, so give them this help in the preparation of their budgets and methods of comparison of results. Provide a simple but orderly method of work scheduling and job progress reporting to your customer contact man in the office. Cut out as much unnecessary paper work for factory operators as you would for the office worker.

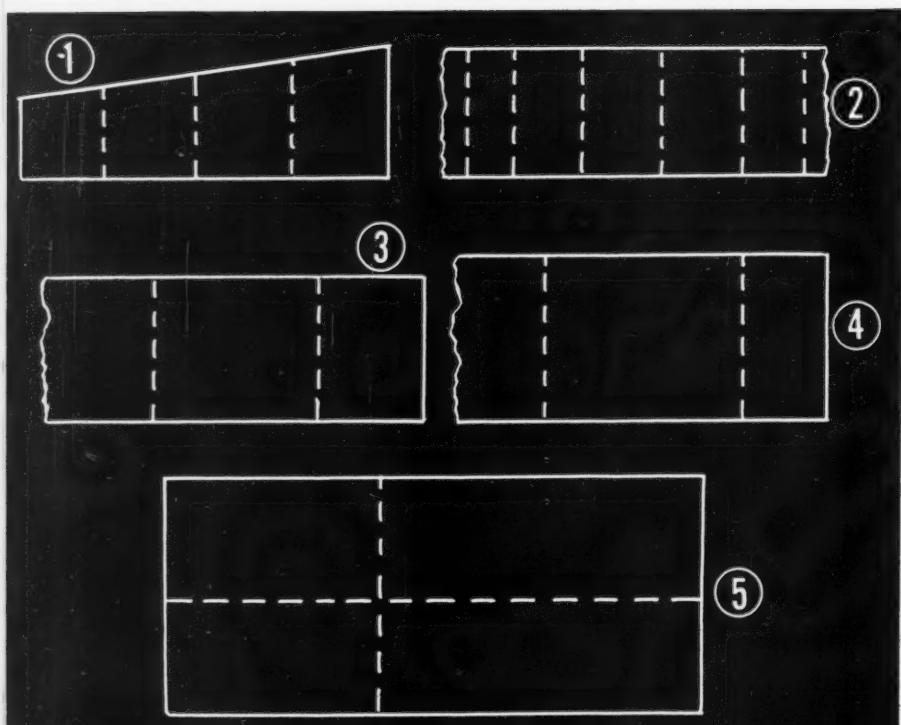
Variances will soon be at a minimum—management and labor more closely united in that common cause: survival of the fittest.

M. E. BINFORD



Unusual Folds and Die-Cuts Add Appeal to Sales Pieces

By *Zoe Reeves*



As COMPETITION sharpens to a razor edge, booklets, broadsides, and folders vie for attention with new and clever folds and cuttings.

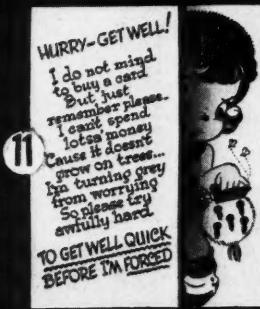
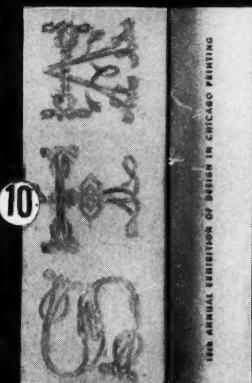
These novel devices serve three purposes: They lure the eye by their individuality; they give physical expression to sales messages; they intrigue the reader into following a sales story through to the happy ending.

Greeting card houses, of course, have long made masterful use of the trick fold, pop-up, and such expressive devices. Other industries also employ them to unfold or dramatize a sales story, add punch to copy and art.

Look at some of these unusual uses of paper and the die-cutter's art that give added "tongue" to greetings and sales literature.

What busy executive could resist the appeal of the "We're Giving Thanks" folder from a printing house? Surely his eyes will travel down the spiral flight of two-toned stock, his hand will be coaxed into opening the accordion fold—and there!—the whole sales message will spread out dramatically before him. A functional fold indeed—luring the eye from step to step until the complete story is told.

For all its ingenuity, you'll be surprised to see that the spiral staircase unfolded is merely a saw-shaped piece of stock $18\frac{3}{4}$ inches long, cut



and folded—a new version of the old favorite, the accordion fold.

In the Thanksgiving folder (see Figure 1 and Diagram 1) two-tone stock was used (tan and brown), giving added color at minimum expense. The same attention-getting fold used by a paper company shows nice use of a duplex pink and white stock in an announcement titled "Our New Shop" (Figure 9 and Diagram 9).

Paper manufacturers, always expert designers of novelty folds, originated the remarkable folder in Figure 2—one of the cleverest "display units" presented in a long time. A double-door fold sits atop a second fold which unwinds to give 25 $\frac{3}{4}$ by 6 $\frac{1}{2}$ inches of space for a long sales message or product presentation. Diagram 2 displays this remarkable piece of showmanship taken apart.

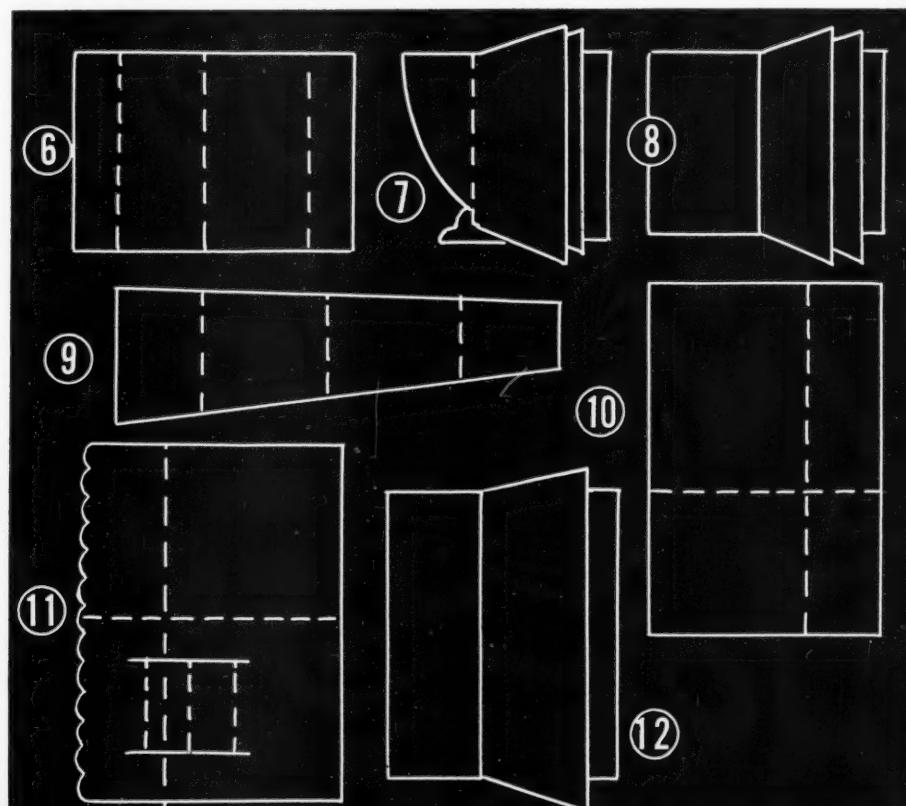
Now for a few simpler beauties: Take a piece of stock 13 by 5 $\frac{1}{2}$ inches, give it two short folds and you have a nice format like the flower folder (see Figure 3) or the strawberry piece (Figure 4). Two-tone deckle stock is attractive for folders like these. Note that the title only appears on the outside; the fold leads to further reading in the interior (see Diagrams 3 and 4).

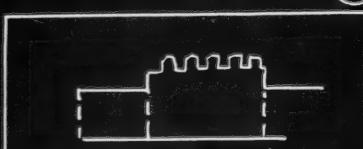
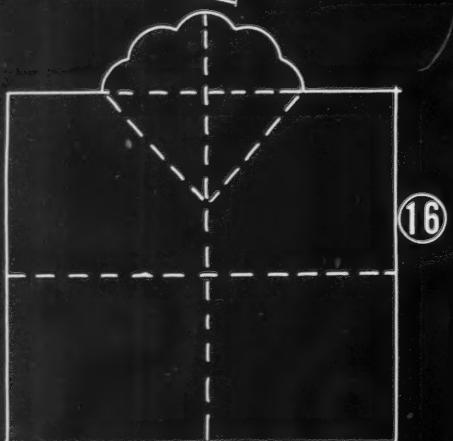
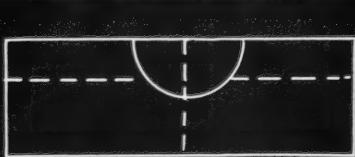
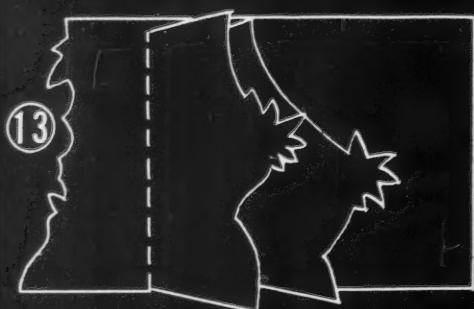
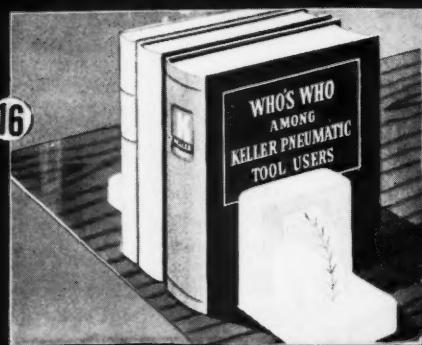
A sheet 11 $\frac{3}{4}$ by 7 inches, French folded, with a shortened cover, produces an interesting hotel announcement (Figure 5). Again the title ap-

pears on the cover, the fold inducing further reading. Printed in green and brown. Diagram 5.

Just an 11 $\frac{1}{2}$ by 9-inch strip of stock, folded to 6 by 9 inches, with the front cover stepped back and an

extra pleat, produces a folder (Figure 6) with an intriguing stripe down the middle—a combined printing and folding job that looks mighty interesting when you pull the piece from its envelope (Diagram 6).





Stepping papers of alternate colors at the side of a booklet, or using varicolored steps on folders is always an effective way to encourage continued reading of sales messages. See Figures and Diagrams 7 and 8. The die-cut curtain which forms the cover—or half-cover—of the booklet from the beauty salon is an added attraction to Figure 7. Colors were red and white. The booklet in Figure 8 features side stripes of yellow and gray. By printing in brown ink, the yellow and gray sheets were given a multicolor glamor at moderate cost.

The folding and cutting of Figure 9 not only lends itself to announcement use but is suitable for any prolonged sales story to be developed step by step as the piece unfolds (Diagram 9).

Two easy folds (Figure 10), a piece of white stock, an extra color, and some nice embossing added up to a distinctive announcement for a printing exhibit. A clean-cut piece (Diagram 10)—one to be applauded for its simplicity.

ingenious center-spread featuring the little Scotch girl is worth looking at. Here is a French fold—one thickness of the paper sliced with two horizontal cuts (Figure 11). Sliced section is folded vertically and springs out to greet the reader with magical effect (Diagram 11). And again, a French fold with one-half of the center section pasted together and turned back (Figure 12 and Diagram 12).

See this sentimental beauty (Figure 13)—a fabulous Christmas card-booklet. Its poinsettias are a masterpiece of die-cutting (Diagram 13). Each sheaf of flowers turns back to reveal another sheaf and message, with each plate in good alignment. Perhaps this is not for the great-quantity run but it is effective as a collector's item or "out-of-this-world" job.

Telephone companies are consistent users of attention devices on inserts used in the statement mailings. Here's an attractive little fellow, innocent looking on the outside (Figure 14), then a question or two on the outside spread with its top flap folded down (Diagram 14), then give one more turn and you have the phone itself and "all it's worth."

"We're putting all our cards on the table," says a TV broadside (Figure 15) and does so literally with a die-cut thumb (see Diagram 15) and sales cards tipped on. The flat size of this broadside is 22½ by 17½ inches, French-folded to 11½ by 8¾ inches. Thumb cuts through the top sheet of the cover. Fold is routine but the cover achieves its objective: introduction, name display, and an impressive display of individuality.

Even the heavier industries combine clever folding and pop-ups with practical selling. A tool company does a neat selling job in the folder shown in Figure 16—French fold to start with and an added pop-up (Diagram 16).

Last of all is a folder for a product that's to "stand out" in front. The outside is routine: short fold, nicely designed (Figure 17). Inside comes the drama: a pasted on pop-out of distinction that literally moves out in front (Diagram 17). Nice going from the designer; nice, too, for a bowing device or announcement for a company anniversary.

So, pleasing and stimulating devices prove a breakaway from hackneyed forms—give sales messages a custom-built distinction. Like a good detective story, though, these novel folds, cuts, and pops must catch the interest promptly, hold it to the last.

Save Yourself Some Money By Discounting All Bills

By HAROLD J. ASHE

• IF THE PRINTING plant owner were obliged to pay his banker 36 per cent interest a year, he'd scream to high heaven about usury. Yet, strangely enough, many printers pay such rates year after year without a murmur—thanks to their failure to discount paper and other material bills on which discounts are offered.

Terms of 2 per cent in ten days or net in thirty days may sound unimpressive to a printer who, at the same time, considers a 6 per cent bank loan a burden on his plant. Nevertheless, letting the discount period pass on a bill offering such returns results in the printer paying 18 per cent a year to his supply house for the use of the latter's money, assuming the bill is paid at the end of the thirty-day period. That is, the printer is paying (because he is losing) 1 per cent of the bill for a twenty-day extension of time, or at the rate of better than 18 per cent annually. This is about the most expensive type of loan the printer can negotiate, and loan is exactly what it is though it is not put on that legalistic basis.

OUR MOST PRECIOUS

Dollar

To our customers and their salesmen, whose loyalty and enthusiasm have encouraged us in our determination to strive for the highest standard of quality and service . . .

To all those men and women in the Graphic Arts, who buy, print, and sell our products—whose suggestions and criticisms have enabled us to refine and improve . . .

To our thousands of employees all over the country—at their machines or desks or on the road—making and moving and selling the products by which we live and serve . . .

To all these we acknowledge at this turn of the year the asset of your GOOD WILL.

On our books this GOOD WILL appears as a mere \$1.00. Yet no figure among all our assets is more highly prized or more carefully guarded. It is our most precious dollar!

Good copy from advertisement of United States Envelope Company, Springfield, Massachusetts

If there is any printer who is making such large profits on his plant investment that he can afford to pay 18 to 36 per cent interest for short-term capital with which to operate, his earnings have failed to appear in industry ratio studies. Discounts alone can go far toward constituting a large share of the net profits of the plant—depending only upon the amount and kind of discount opportunities made available.

Speaking at the sixty-third annual convention of the Printing Industry of America, Raymond L. Blattenberger, chairman of the trade relations committee, stated: "Except for a few eastern cities, and in many of these cities the situation is mixed because of special arrangements between particular printers and merchants, the entire United States has returned from a 1 per cent to a 2 per cent basis. Some of the mills, which may have been the basic reason for the reduction of the discount by the merchants, have returned to 3 per cent from the 2 per cent discount to the merchants."

Yet this increased discount is meaningless if printers, more generally, do not make every effort to avail themselves of the more favorable terms. Illustrating the importance of discounts and left-handed interest rates unwittingly paid when discounts are not taken, consider the following:

1½% in 10 days, net 30 days.....	9% a year
1% in 10 days, net 30 days.....	18% a year
1½% in 10 days, net 30 days.....	27% a year
2% in 10 days, net 30 days.....	36% a year
2% in 10 days, net 60 days.....	14% a year
2% in 30 days, net 60 days.....	24% a year
2% in 30 days, net 120 days.....	8% a year
3% in 10 days, net 120 days.....	10% a year
3% in 10 days, net 60 days.....	21% a year
3% in 30 days, net 60 days.....	36% a year

The above earning rates of discounts are based on the elapsed time from the end of the discount date to the end of the net date.

Where it is not possible for the printer, at the outset, to get on a discounting basis for all bills, he should use this table as a handy reference as to which bills to give discounting preference. Those giving the highest earning rates for discounts should get first attention, and

continuing down the line so long as funds are available. Discount earnings, if allowed to accumulate, can eventually make it possible to discount all bills. For example: a \$1,000 revolving fund used exclusively for discounting bills carrying a 2 per cent discount in ten days or net in thirty days will earn 36 per cent a year. Such a fund, if discount earnings are added to it, will more than double itself in 33 months.

Where, outside his own business, can a printer invest his funds and make anything approaching 36 per cent return with complete safety?

Bills should be filed for payment according to the dates when the discounts expire so that those bills about to become net will appear first for payment before discounts are lost.

It may be possible to get a small bank loan for the express purpose of discounting bills and, in this way, immediately get on a discount basis, and make a net profit on the loan. Even with the most moderate discount rates, such a bank loan should prove practical, provided the fund is turned over every month of the year, and is used for its original purpose without diversion.

"Why can the suppliers offer discounts that amount up to 36 per cent a year?" asks a printer. "It seems to me that if they can afford to pay what amounts to 18 per cent or 36 per cent for the use of my money I can afford to pay them a similar amount for the use of theirs."

This apparent logic is at variance with the facts. While, for practical purposes, failure to take a discount amounts to the equivalent of an interest charge to the printer, it does not follow that the supplier is paying 18 or 36 per cent interest to get the use of the printer's money sooner than otherwise.

The discount offered for prompt payment of bills is made possible by several circumstances. These are: 1. Quicker recovery of money; 2. sharp reduction in credit risks and resulting credit losses, no matter how slight; 3. elimination of collection costs, and 4. a decreased amount of bookkeeping and billing. These savings are simply passed along to the printer in the form of a discount which rightfully rewards only those printers who help effect the savings that provide funds for the discounts.

When you give me one dollar and I give you one dollar, we each have one dollar. But when you give me an idea and I give you an idea, we each have two ideas!

ELASTIC CORDS TIMESAVERS ON PLATEN PRESSES

● IN THE AVERAGE job printing plant where platen presswork forms a fair percentage of the work produced, any gadget that will shorten the interval between lock-up and run is certainly at least worth trying.

As a timesaver on those difficult jobs where the pressman runs up against heavy display, an open ink fountain, and skimpy margins that do not allow sufficient hold for the gripper fingers to pull the sheet free, there is nothing quite equals the use of round elastic cord, formed into loops of various lengths. Two or more round elastic loops stretched from gripper to gripper so that they contact the side margins of the sheet will overcome the difficulty.

Elastic cord is superior to string because the elasticity of the rubber tends to "peel" the sheet from the form very much as though the pressman had grasped the sheet with his hand and gradually eased it off. A taunt string tends to jerk the sheet free, takes ten times the amount of time to tie it on the grippers, whereas a rubber loop can be slipped into place in an instant. An elastic cord is also preferable to a rubber band in so far as a cord of the same pulling power occupies less space between lines of type and is less likely to spread and damage the form.

Standard elastic cord having a diameter of about 1/32-inch is the

ideal size and may be purchased by the yard in the notions department of any dry goods store. Make up a number of loops of different lengths for ready use. Cut off a section of cord double the length of the required loop, fasten the ends together with a small desk stapler, or splice and tie securely with fine string or heavy thread so as to make a neat joint. Loops of eight, ten, and twelve inches will be found to be the most useful sizes. Make several of each size and hang them on a nail alongside your press or place in a handy drawer where they can be found when wanted.

Where the job requires that the cords be placed parallel with the grippers so that they are threaded between the type lines in order to get greater pulling power, you can still take advantage of the speed with which a rubber cord can be slipped into place. Get a yard or two of heavy elastic cord about 1/16-inch in diameter, cut two pieces each 16 inches in length, and instead of making a full length loop, make a loop at each end just large enough to slip over the grippers. With one placed at the bottom of the grippers and the other at the top you now have two strong cords parallel with the margins of the job from which you can run as many of the lighter loops as are necessary.



Emily E. Connor was the 'Man' for the Job!

She has maintained the high standards of Hal Marchbanks.

The Marchbanks Press produces a wide variety of work that includes privately printed books of many types as well as Countryman Press and Limited Editions Club publications, catalogs, programs, bulletins, and other pieces. The Press is small compared to many manufacturing printers, but neither Hal nor Emily ever wanted an unwieldly machine. Their goals were: achieving the high purpose of fine printing and a thorough craft knowledge.

Emily E. Connor, now Mrs. Porter Wylie in private life, directs a nationally known press which contributes its significant share toward commercial printing of the highest order.

Specimen Review

ITEMS FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL • By J. L. Frazier

THE KYNCH PRESS, of Birmingham, England.—A "Diary for 1950" in the form of a beautiful case-bound book is a collector's and keeper's item, so nice it seems a pity to put pen or pencil to those pages with name of day and day of month for keeping the record. To adequately describe the piece would mean taking space from folks who need it but mention must be made of the large cuts of rough (but excellent) wood-cut technique printed in black over a solid panel with line border outside it in a delicate yellow-gray tint on most right-hand pages. Presswork on fine paper is excellent but due to a tendency to translucency there is some show-through. If we were pressed to find one fault it would be that, but in view of excellence otherwise it is a pity to let it slip out.

THE WINDSOR PRESS, of Wellesley Hills, Massachusetts.—Use of too many different and inharmonious types, and crowding, make your 1950 calendar unpleasing. Your name in red across the top should be larger in the condensed sans serif type, despite the crowding which is evident everywhere but between the words of this one line. The unsightly excessive spacing—three or four times too much—is more objectionable than a bit more squeeze would be. The single line of small and contrasty Ludlow Coronet is altogether out of key singing (if it is seen, so heard) with the heavy block type otherwise exclusively used. Also this weakest of all lines in the piece is printed red, the weaker of two colors used, other being black which, technically, is no color. The small blotter is somewhat better.

LOUIS MARINI, Wallaston, Massachusetts.—Thanks for asking our opinion of your Christmas greeting booklet. It is of interesting format and well done every way. As received, there is a fold-over from the back of the green cover, at the deckled edge of which there's a band of white rough-edged like deckle on its right. Near this, on left, a band of border printed "gold" appears parallel with the white and bleeds off top and bottom. Title in characterful antique display type is in green at right of the white edge of fold-over. Text after greeting on first inside page is made up of passages from different books of the Bible, all inspiring and most of them joyful, of a kind to make one happy. Congratulations on so nice a booklet filled with such fine copy. The red second color seems too bluish.

ALFRED TACEY, LIMITED, Leicester, England.—Another year and another

chance to feel the glow of appreciation set up by receipt of one of your useful and attractive memo books. The substantially bound tab of perforated leaves—one for each six days throughout the year—is glued to the inside of the back cover of the binding, essentially that of a case-bound book. Your season's greetings are attractively printed in colors on the top leaf of the tablet with your work

mark featuring above the type the youth in Longfellow's poem who cried "Excelsior." The mark is most suitable since your company is also "The Excelsior Press." The material about type and paper sizes printed on the inside front cover is, of course, useful and informative for buyers of printing. Copies should have been received with appreciation and mean constant advertising for you.

IN HONOR OF BENJ. FRANKLIN



**JAN.
15 - 21
1950**

**22nd ANNUAL PRINTING
Education Week**

Sponsored by the National Graphic Arts Education Association

Poster by Byron G. Culver, supervisor, and students of Rochester Institute of Technology. Portrait is set against light brown background; other colors are red and black on white; size 15 1/4 by 21 1/4 inches. Mr. Culver made layout, pen drawing and background spot, and lettering "Education Week"



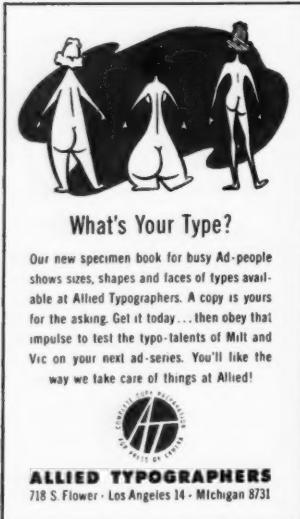
Skilled Hands

Arresting use of "green" space is evident on the cover of McCormick-Armstrong, Wichita, Kansas, deft folder, 6 by 9 inches in dimension. Hands are drawn in brown; title and type are dark green; rest light green

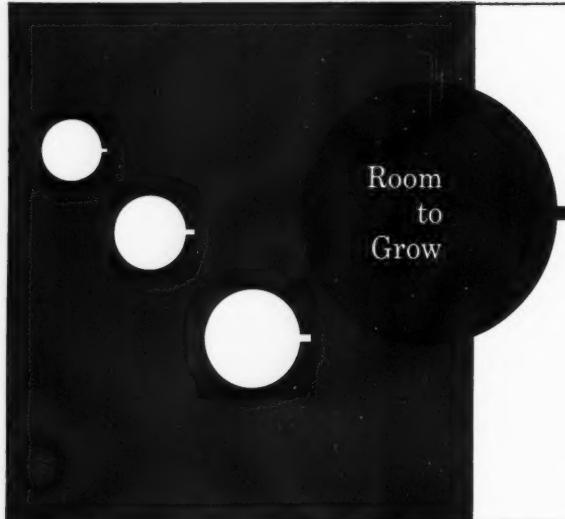
THE EL SMITH PRESS, Pittsburgh, Pennsylvania.—"Printing That Gets Results" puts its brief copy over at a glance and with a bang. The one line quoted with "Printing" aslant and in red (rest black), telephone number big and in red also, plus name and address are all there is to it, copywise, of course. Balance (lateral) and whiting-out are at fault. With the most of the weight on right of center the design is of course heavy on that side, so unbalanced. Heavy cartoon in lower left corner carries weight but not enough, and area also has effect on balance. Worst feature is massing of so much white space in center to some extent but certainly on the left-hand half. This has something of the effect of "dividing" the design, just about destroying any semblance of unity. A key essential of design is having the effect of the fewest possible number of parts. Going back, the massing of white space may be highly impres-

handling makes for action in a way, interest, force, and attractiveness, too, when as in the case of this blotter of yours good proportions (ratios) with variety are evident.

ACME PRINTING COMPANY, Louisville, Kentucky.—Your blotter "How to Increase Sales" is very effectively laid out. It would nevertheless be improved by three minor changes. Lines of the text block and secondary head seem tight. This would not be noticed if it were not that there is considerable white around parts; spacing and whiting out generally are relative. So, as the whole is considered, the addition of one-point leads between lines mentioned would help. Lines of text take up apparently half the width of the blotter. If wider, proportion (variety) would be improved and the main lines could be a size larger. The blotter doesn't stand out strikingly as printed in the rather deep and dull green. The trade-mark doesn't require



Above: Post card-size piece in blue and black on white. Below: Bound with red ribbon and striking is fine cover of club magazine, 6 1/4 by 9 1/4 inches in size. Type is Goudy text. Title and banners in red; symbols white



"Room to Grow" folder (above) unfolds outward towards right in two steps to form novel new address broad

Dr. Brown a

sive but massing must be *around* some way rather than *in*.

R. T. LEWIS COMPANY, Pittsburgh, Pennsylvania.—Your blotters are always interesting and well done but your latest wins the award. First in interest is the arrangement of the repetition of the word "First" three times one atop another, all in line. Printed in red from large light-face square-serif type the first two are followed by leaders and "in Quality" and "in Service" respectively, these items in green as is all copy save one more word "Printers" in the line with your name. The third "First" is part of your address on First Avenue, other words much smaller but in line. Interesting, too, is fact that only the three lines "First" and "Printers" are in red, but one reads "First Printers." Whiting out is wonderfully good. Areas at top, bottom, left, and right are all different in outline and also in area. This

so much space laterally, in fact the "hole" between it and group of text is somewhat out of proportion. Red rather than green would be a better second color with main heading no larger than it is, in fact the green is so strong of tone as to offer inadequate contrast to bulk of type matter in black. Even so, the blotter is decidedly commendable, particularly readable.

JOHNSON PRINTING AND ADVERTISING COMPANY, Dallas, Texas.—Yours are most attractive monthly calendars printed as folders but with slit on one end and extension on other to permit standing. They're a joy to behold. Printed on the new super-gloss cover-weight stock, one side when standing carries calendar for current month with those for past and coming month along side, the conventional material but by no means usual craftsmanship. It's the other side, however, which grips interest and admiration. Almost



Honolulu Club of
Printing House Craftsmen

CONTEST RESULTS

half of the "page"—left side—is devoted to showing in full color of some famous painting or museum piece with explanatory title below. Right side carries word "Color" in broad brush script lettering slantwise (in rose or magenta) with such copy as "Life Begins With" and "Add Feeling With" preceding. Copy following first comments on qualities of art at left, then passes easily into angles of your work in a most natural and, also and therefore, impressive way. Craftsmanship of art, design, typography, and presswork all are of the highest order.

EDWARD MORTIMER LIMITED, Halifax, England.—Congratulations upon the two point excellence of your calendar, excellence of idea and excellence of handling. Upper part—somewhat less than half—is a card printed from a reverse plate bleeding off in a gray violet. Stock (white) shows the initials "EM" near string for hanging, contour of opened book, and your name in mono-

in the plant of the Frye Printing Company rank with the best commercial work anyone, anywhere, does. We could, we feel certain, select work done by you from a bushel-basket of specimens done by various top-flight typographers. The qualities which would identify it—all good—are display force with moderate and even small sizes of type in connection with wide line-spacing and a way of using rules diagonally (in color across groups of type) often with double purpose of decoration and attracting the eye where it is wanted as well as for purposes of division. The idea reaches high in the letterhead of Prola & Company where a short vertical four-point rule in red separates the one-line name at its left, nature of business, address, and telephone (three lines flush left) on right side of it, type bold san serif of rather small size upper and lower case. Simple as it

* Here's the announcement you've been waiting for! Winners of THE INLAND PRINTER '49 Business Card Contest have been chosen from 232 entries sent in by contestants throughout the United States and from so far away as Australia. Seven well-known judges made their selections in order of preference. On the basis of first choice receiving ten points, second choice receiving nine points, and so on, the following winners were chosen:

First Prize: John F. McNamee, of Berkeley, California

Second Prize: Max McGee, of Springfield, Illinois

Third Prize: John F. McNamee

Fourth Prize: Tie between Edgar A. Peterson, of Council Bluffs, Iowa; John F. McNamee, and Max McGee

Fifth Prize: Tie between G. P. Smith, of Des Moines, Iowa; and Edgar A. Peterson

Where there were ties, each of the winners was awarded the full amount of the prize. A complete tabulation of the judges' selections will appear in the April issue of THE INLAND PRINTER.



For the past year we have been quietly moving our type cases, presses and other equipment to our own four-story building at 650 West Lake Street where we will have ample room in which to grow.

From the beginning we proposed to set ever higher standards in advertising typography and printing. To do this we combined modern methods in craftsmanship with the most advanced equipment in the graphic arts industry.

The result is that, year after year, we have won more than our share of merit awards. More important to us, however, is the fact that we have consistently satisfied customers who demand superlative performance on every job.

On this important occasion in our business life, we wish to express gratitude to all our customer-friends who, in good times and bad, encouraged us to keep moving ahead.

RUNKLE - THOMPSON - KOVATS - INC
Advertising Typographers and Printers

ess broad 6. Brown and black on white, it unfolds to 9- by 24-inch size

tone cursive of much character. Black is used for shading below opened book, for address below name, and four lines of strong copy within the opened book reading "For print which is good to look at, nice to handle and perfect for its purpose," this broken over the four lines "by sense" so that correct reading is assured and most forceful impression therefore made. Monthly calendar leaves of white paper stitched onto bottom of card show interesting presentation of days and dates. There are seven lines, each starting with name of day, Sunday the first one. Dates of days of each month follow name of month in a line, the lines being separated by rules printed to match the background color of the card. The piece is impressive, without being mammoth in any sense, because it is simple and clean-cut in every way.

MAX MCGEE, Springfield, Illinois.—The specimens of your work turned out

ADVERTISING PRINTERS AND TYPOGRAPHERS



Top-drawer layouts and presswork have long been synonyms for Runkle, Thompson, Kovats, Incorporated. Witness this blotter, 6 by 3½ inches in size, featuring two shades of brown (Ben Day background in brown) and black on white. R. T. K. can also stand for Real Typographic Know-how

is, the rule in red adds interest and force. On card of the Waggoner Motion Picture Service the long dash rule in green strikes across name line below center and "lines up" the items in type on its right above and below the name. Very simple idea it is, but highly effective too. Your old fellow-worker, Ben Wiley, would, if here, applaud your fine work.

CONNECTICUT MUTUAL LIFE INSURANCE COMPANY, Hartford, Connecticut.—We congratulate you on your 1950 calendar, one of the most novel and at same time attractive we have received. Space permits the mention of only the key points. As received, it is like booklet spiral-bound the long way (10 inches) with illustration offset printed to suggest fine etching, also long way. Page border is a second color, brown. A small circle in center on right side of cover is not there for ornament but for hanging. So when the "booklet" is opened the right side becomes

Orange and black on tan is original 6- by 9 inch cover by Jaqua Company, Grand Rapids, for the Birmingham and Prosser, of Michigan City. Some pumpkins!



the top, opened calendar being double size it was as received. Cover is doubled and near top of inside front—now top—a slit is cut. This is to hold up the leaves when they are turned, the left-hand pages supplying the pictures beautifully done by four-color offset and right-hand pages carrying the calendar month and date figures and interesting copy pertaining to the pictures. As other readers will note from the foregoing, the cal-

CRAFTSMAN
Press
INCORPORATED

FINE
OFFSET
LITHOGRAPHY,
REPRODUCTIONS,
LETTERPRESS PRINTING

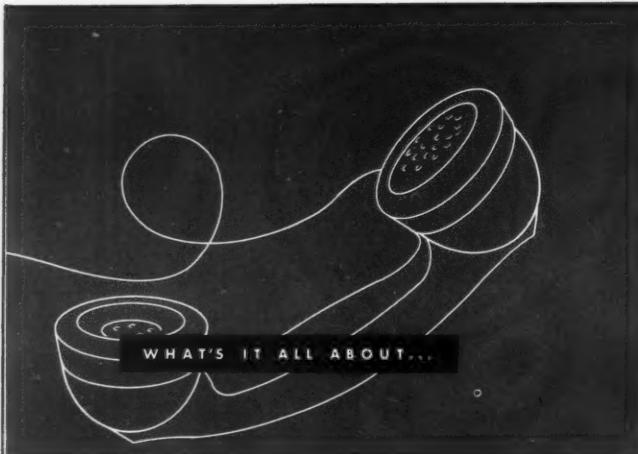
919-11th ST., WASHINGTON 1, D. C. Plant: Alexandria, Va.

AARON METCHIK, Pres. PHONE: METropolitan 5532

Original blotter is 4 by 2 1/2 inches. The star, "Press," and rules were blue, the remainder in black on white

Company report on left below and bank booklet are by Hoflund & Schmidt, Denver, Colorado. Former 7 1/2 by 10 1/2 inches and latter 8 1/4 by 11 inches in size. The telephone and cord are white against red brown. Deckle-edge cover is blue-green and black on white

was the correct selection for use in the picture. Another point: while the blue is too weak for the headline it is too deep for the band across the bottom of the blotter. The line of type printed in black over the blue band is scarcely discernible. On your January blotter the light green is too weak in relation to the brown otherwise employed and especially considering the relative delicacy of the Grayda type printed in it. The weaker in tone the

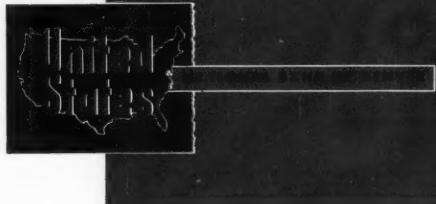


Things have been happening awfully fast to our Company during the past 8 or 9 years. The war and postwar years have seen public demand for our services practically double in volume—as much new business in these few years as in the previous 60! We telephone people have been "scrambling"—trying in every possible way to satisfy this huge demand. Problems of getting the required material, manpower, and money to build the new plant needed have been met with varying success, but over all we've done a good job. We are proud of the fact that our industry has been able to expand its capacity more rapidly than most, but, because customer demands continue to increase, we still have a long way to go. This booklet is an effort to explain in as brief and simple a way as possible the progress we have made in 1948, what we are shooting at, how well we've done, and prospects of the near future. We hope you like it. If there is anything you'd like explained, ask your supervisor. We intend to issue similar reports in the future, and should appreciate any comments or suggestions for improvement you may have.

endar can serve all year and then be retained thereafter in good, clean shape as a keepsake as, it would seem, all recipients should want to do. We could go on and mention other features but will close the book with a chapter—the title only, that is "Splendid Full Color Offset Printing."

MILTON H. NOWACK, of Rochester, New York.—While your blotters are not outstanding as display or deluxe as to appearance we wish all we receive were their equal. Most serious fault—maybe the only one—is that head on one with snow-man illustration is definitely too weak. Type of line is not large enough in relation to that of text below and is printed in a medium blue which is weaker (in tone, which is what counts) than the black. Being the coldest color, blue

The Investment Management Account



Green and black on white are colors of 7 1/2- by 10-inch cover of magazine issued by E. H. Stuart, Pittsburgh



items the stronger the color should be. A good break-up of color as far as balancing tone values is concerned would be to print the big bold lines "January" and "1950" in the green, but as a matter of fact these lines do not merit the strongest display and largest size in the piece. The copy deserving of most emphasis is "Resolve to have Nowack, Printing Craftsman, handle all my printing in the future," the foregoing to follow "Your New Year's Resolutions" which in view of other copy could be about as large as the resolution but in a change of style as italic against roman. Even so, the work is very good.

SUPERIOR PRINTING COMPANY, Atlanta, Georgia.—The neat thing about your folder, "A Square Deal The Year 'Round," is the suggestion given when

it is received of a red circle about to pop out from inside a rectangular blue folder. To give one this illusion a die-cut circle on the back leaf extends outside the limits of rectangle of the folder printed in red on page three not only out of limits but also under the front leaf. On the front, printed blue from a reverse color plate, "A Square Deal" appears in the upper left corner. "The Year 'Round" is in reverse color in an arc at top of part of circle extending. A curved line follows around the circle ending in an arrow point at edge of blue front directing eye inside (to page three). Large figures "12" are in silver in upper left corner of front—where "Printing" and "WA-9291" appear white below—and in about center of red circle. Again, a neat idea, quite novel and eye- and interest-arousing. We regret that typography of message on pages two and three is not on par with the idea. Arrangement lacks style and punch. Most of the text is in a very light square-serif face which on the glossy stock is rather hard to read. Types of delicate tone lay little ink on hard glossy stock so are low in visibility. There is enough space for larger type throughout and space open is not balanced, that laterally being of extensive area while amount at top and bottom is comparatively small. Incidentally we note the significance of the "year 'round" and "12" is that your company was founded twelve years ago.

BOXFOLDIA LIMITED, of Birmingham, England.—Congratulations on your 8-by 10-inch calendar, spiral-bound at top to permit turning back leaves at ends of months. It has a lot of distinction and a lot of punch. Writing now to other readers so they may "see" it, key to visualization is that each leaf is printed in black on white from reverse plates. Type (including the figures, of course) is all of one sans-serif style, we believe Gill. While not large, as size of leaf would indicate, white figures are easily seen "a country mile" against the black background yet relatively small size makes for an appearance which is an inducement rather than deterrent to hanging calendar in best-appointed offices. Name of month and year over each block of figures are filled in with a glowing red which breaks monotony of all white against black. Word and figures near lateral center have three-point red line beneath and extending beyond to the right and off leaves. This makes a desirable break between the lines above and figures beneath. Now a word about massive open space (not white) which is all but design in itself and gives the whole a wallop no centered space could accomplish. Name of firm, product (cartons), and address are in two lines which all but reach side edges of sheet. These are not at all close to top so there's one big open black space. The calendar block is much short of width of leaf but close to right space with large black mass on its left. Other readers can see the fine effect of this massing of space in two places instead of four by blocking

The official 1950 Printing Week stamp designed by Glenn M. Pagett featured the layout of a folder 8½ by 11 inches in size announcing the New York City clinic sessions. Original cover is in red for center headlines, black for date-and-place data, and gray for the stamps—on white coated background

out a panel with pencil according to description. Massing of open space, usually white space, in two places rather than all around as is usual not only makes for distinction (difference) but tends to give the effect of more open space. It represents one of the best of modern design qualities. The rule of

design governing this, rather making it work, is as old as the Greek law of the Golden Oblong, specifically the small part (area) should be to the large part (area) as the large is to the whole (both). A greater variation makes the effect more dramatic but the difference becomes unpleasing when it is too great.

Refreshing change from usual blotter copy. Text in brown; doodling, seal, "Printers" in blue on white



JOHN AVERILL AND HIS MOLEHILL PRESS

Schopenhauer (now don't run away!) once said: "The first rule for a good style is to have something to say; in fact, this in itself is almost enough."

John Averill is a stylist with something to say. He is a free-lance designer, printer, illustrator, and layout man. His work is admired throughout the country. The late William A. Kittredge praised his work for its wit and humor, expressed through symbolic drawings accompanied by clean typography.

But let's let "JA" tell his own story:

"Being an amateur printer is fun. Printing is a wonderful hobby, far more enjoyable to me than yachting, golfing, hunting, fishing, etc., for it keeps me out of the fresh air. A small hand press costs about the same as a camera. Supplies are comparative in cost. Like all hobbies, printing takes considerable time . . . No commercial printing is done at Molehill Press, not even Christmas cards for personal friends, as JA has several printers among his clients and could use more . . .

"My father ran a reform newspaper . . . When I became eleven he made me a printer's devil . . . My father's strong editorials brought on several assaults. Many times we carried iron sidesticks wrapped in newspaper in addition to the little Derringer the sheriff loaned my father . . . I had passes for nearly everything. Celebrities like Battling Nelson, Jess Willard, and Rube Waddell were often in town with shows. I met Frank James and once stood so close to a candidate for the presidency that I could count the gravy spots on his vest. All these memories come flooding back as I play with the Molehill Press . . .

"I have a large attic workshop, 20 by 60 feet. It is nice and warm both winter and summer. I draw in the north end and print in the south end. The only thing I have to worry about is clients. Once in a while I wonder if the 'phone will ever ring again but somehow or other we're always saved by the bell. Anna Marie (Mrs. Averill) never seems to worry. She maintains we can get along nicely without necessities if we have luxuries.

"The country weekly I grew up in had a custom of awarding its devil a bright and shiny silver dollar

for his first perfect proof from his galley of solid eight-point. It was a happy day when I received my dollar and shared it with Mrs. Jones, the regular compositor, who had corrected my galley.

"When a young lad back in old Missouri I was always glad when my Uncle Riley rode in for a visit. He thought I was a wonderful 'drawer' and often paid me cash money for drawings. The other day I got to day dreaming how wonderful it would be to have a few dozen Uncle Rileys and each one an art director."

The above are examples of the Averill style. There's a bit of Mark Twain in it, a bit of Kin Hubbard, and a lot of splendid illustration—all printed after hours on a Jones clamshell press.

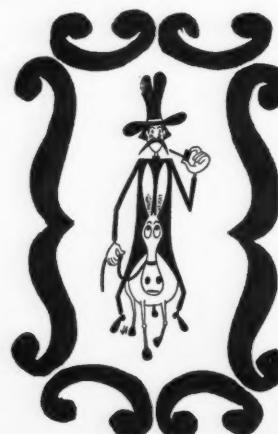
On his press JA demonstrates what design and layout can do with a few handfuls of type. He has come a long way since he first arrived in Chicago in 1918 wanting to become a political cartoonist.

The Molehill Press has become a mountain of headaches in one sense. Every time one of his *Seed Corn* (his house organ) promotional pieces is reprinted, hundreds of "collectors" write in for free copies and drawings. Merely answering the correspondence is as expensive as it is time-consuming. JA will settle for this article satisfying the casually interested reader.

JA believes that designers should know more about printing—as they once did. They should putter around with a small press and learn the problems of the printer. He believes that more attention should be paid to small printers by the graphic arts groups.

He encourages the young men in the industry to read everything possible on typography. "I cut my eye-teeth on *THE INLAND PRINTER*," he recalls.

JA loves animals; his drawings of horses, foxes, rabbits, and the like have distinct personalities. "Our dogs," he writes, "have always been less than helpful. Luther always insisted on following everyone into the bathroom. It annoyed Peter when people wouldn't stay put. He once poked a floor pacer. Kurt (the current dachshund) always makes violent love to non-dog-lovers."



So clean-cut and clever are the drawings and layouts by Averill that even Mohammed would go to the Molehill! Presswork unique



The Proofroom

ARE THE CONCERN OF THIS DEPARTMENT. QUERIES AND COMMENT WELCOME



By Hilda D. Bump

WORD-DIVI-SION

Is it permissible to hyphenate at the end of a line an already hyphenated phrase—such as *ball-bear-ing*, carrying the *ing* over to the next line?

This depends upon the quality desired in the finished product. It is easy to say that one should *avoid* such division, but frequently much resetting and poor spacing may be involved in doing so. Avoid bad breaks when possible, but responsibility for correcting them in this instance is ordinarily outside your field.

PUNCTUATION—END VIEW

How about the punctuation for the end of this sentence: "When Governor Johnson alludes to those millions, I imagine he adds in an aside: 'I only wish I had one of them.' The compositor set it *them*." A teacher of proofreading agreed with the compositor.

Your proofreading teacher is going to turn out a fine mess of garden-variety proofreaders. What a thing to suggest to a group of young, innocent, and impressionable boys!

We quote (*American Punctuation*, by George Summey, Jr.): "With period or comma, the usual order is period or comma, secondary quote, primary quote." The V-shaped arrangement—"—crept timidly into the pages of IP one time, and was rudely routed by letters from as far away as Africa. Reverberations still ring from our rafters.

BIG WORDS DEPARTMENT

I'm working my way through a scholarly tome for the enlightenment of proofreaders and editors. Even though the book was conceived with the purpose of being a vocabulary-builder, I was stumped when I ran across these words on one page: evanescent, delimited, denigration, pejorative. Frankly, I can't see what help such words would be to my speaking or writing vocabulary. And I dislike having to stop reading at every sixth word to consult the dictionary. Shouldn't what is, in the final analysis, a text be written simply?

We endorse the simple school. Unless a book is specifically addressed to professors, the general public should be able to grasp it easily. The professors can understand (in theory, at least) what is written for

general consumption, but the reverse of that statement is not true. You admit that you are adding to your vocabulary, but—like you—we wonder how useful you will find your new words. Those you mention are not too fancy yet we wouldn't air them around most of our friends and acquaintances. And we don't mean that in a pejorative sense.

Half a Century Ago in the Proofroom

I observe that a few proofreaders in this city are making efforts to form a proofreaders' association. Now, as no two people of said persuasion were ever known to agree, what can they do at their meetings but wrangle?

It is not true that "no two were ever known to agree." There are many differences of opinion, of course; and adjustment of these where possible is the strongest incentive to association. The readers must wrangle—but with full determination to give up their pet notions when others are shown to be better. If any one reader has any idea of making everyone accept his notions as the best in all cases, he will soon find that it will not work; and if he is unreasonably obstinate, he should soon find himself out in the cold. Surely there must be many sensible proofreaders who can agree upon a choice for general use from among the various opinions, at least with regard to the matters that are always left to the proofreader's decision. These readers should be able to present a comprehensive list of styles to the employers, and secure its common adoption, notwithstanding the obstinacy of some other readers.

These items—lifted intact from *The Proofroom* of the nineties, edited by F. Horace Teall—are offered for historic interest only, not for present-day guidance.

LOTS OF TRUCKS

I get confused when I encounter something like this: a three-foot and a four-foot truck. Why not *trucks*? Sounds bad to say "a four-foot trucks," yet there's more than one truck. A truck and a truck makes two trucks. See what I mean by confused?

The omitted but implied word *truck* after *three-foot* is causing your trouble. Think of similar expressions (some of which emphasize the implied omission through use of the hyphen): a 12- and a 15-inch rule.

LIGHT HOUSE KEEPER'S DAUGHTER

How would you hyphenate: "The light house keeper's daughter taught an apprentice the art of light house keeping"? We know. We saw it in a book.

We saw it in a book, too. In fact, we believe this wench wandered across these pages in the past. The lighthouse-keeper's daughter taught an apprentice the art of lighthouse-keeping.

The principle involved in correctly marking such a sentence is not one to be taken lightly. Hyphens wrongly placed, or omitted, could lead to a libel suit. A lighthouse-keeper might resent being called a light housekeeper—certainly he wouldn't appreciate his daughter being so categorized.

Lighthouse-keeping is surely more interesting than light housekeeping—a misnomer if ever we met one!

"YES, DAMMIT!"

Concerning the extract (January *Proofroom*) from a letter by Edward Weeks, the editor of *The Atlantic Monthly*: When our Proof Reader raised the question on the galley margin: "Is split infinitive okay?", Mr. Chandler replied: "Yes, dammit."

I would certainly kill the comma after the combination "?" on the ground that (a) there is no comma at the beginning of the quoted words, and (b) that the combination "?", is no clearer than "?" and much uglier. The white space under the quote and over the comma makes a bad appearance. The fact that most adverbial clauses beginning sentences take commas is outweighed, I believe, by the considerations I have mentioned.

Incidentally, Mr. Chandler's "Yes, dammit" is good. The rule "Never split

an infinitive" is a bad rule. Only one in every hundred of the split infinitives I have seen have looked clumsy to me. Split infinitives have occurred here and there in good writing for many centuries. I remember seeing one in Mark Twain, one in Matthew Arnold, and two good ones in a recent article in the *New Yorker*. Whether to split or not split is a question of rhetoric and not of grammar. If splitting makes the meaning clear, the sensible thing is to split.

Feeling a little unbrave about tossing big rocks at the *Atlantic Monthly* all by our little self, we called on George Summey, Jr., (who wrote *American Punctuation*) for his expert opinion of Mr. Weeks' use of "?". (That's our period.) We are glad that he's on our side, as witness his comments above. We found four punctuation marks in a row in the University of Chicago *Manual of Style*: In the example given ("What a piece of work is Man!"), the mark is properly used.

EKS-TH

I got you this time! Remember way back (in March, 1949) when you said "We have never seen a Roman numeral combined with *nd* or *st*. . . . We would never use *th* or *st* in such a manner. . . . We disapprove." Take a look at page 37, your March issue this year.

So there it is in print: the *Xth Olympiad*! You couldn't be righter—nor have a better memory.

We changed *Xth* to *Tenth* on the manuscript. Then we were informed that the official designation was *Xth Olympiad*. We can go along with a gag—particularly if it keeps printers busy, so we switched back to *Xth*. If people want to say *eksth*, this is still a comparatively free country. To be technical, *Olympiad* means the quadrennial celebration of Olympic or Olympian games. If they have been held every four years recently, someone has been censoring our sports pages. But if officials of the Tenth Olympic Games wish the event to be known as *Xth Olympiad*, we feel unable to renovate their grammar.

THE ART OF INDEXING

I am confronted by my first rather involved job of indexing. Frankly, I'm baffled. Can you give me some help?

To answer your call in detail would require all of the space we are allotted—and then some. There are no shortcuts to proper indexing, but there are efficient methods of handling the work. We suggest you get a good style book, or more general reference such as "Words into Type," and proceed accordingly. Be conscientious. Nothing is more infuriating than a poor index.

BY WHAT AUTHORITY?

I find your *Proofroom* quite helpful as well as readable, so please do not believe that I am casting aspersions when I ask: What authority is back of your answers? In other words, do you just naturally *know* these things, or do you look up the answers? If research is involved, why not credit the source?

This is a good question and we are happy to answer it. There aren't many of us who receive our knowledge through divine inspiration. We learn from teachers, books, and experience. Because we are getting to be an old hand at this business, some of the answers come to us automatically—we've wrestled with the questions before. Some doozies (probably conceived for the purpose) have us gnawing through references like a grubby bookworm.

Our reference shelf contains no volumes of secret lore of the profession; the books are standard, recommended in any list of aids to the proofreader. (Off the record, it is amazing how many answers you can find in the big book—the unabridged dictionary.) We do not always "credit the source" because such credits consume much space and are what one might call uninteresting. Unusual or new books of reference (such as Flesch's "The Art of Readability") are always mentioned. We will furnish such information when requested.

Questions involving grammar and rhetoric may be safely turned over to "Authority." Style is a different matter—it is the etiquette of printing and perhaps one man's opinion is a good as another's. We assume that queries on style solicit our opinion and/or the current consensus of opinion. Style in printing doesn't change as frequently as the feminine neckline, but it *does* change. "Rules" of style are written on water—not engraved on stone. And in this field there are not too many "Authorities." One memorizes the style sheet in effect where one works. Be consistent, right or wrong.

ITAL.

Should italics always be used for foreign words mixed in with English? Are there any rules governing this matter?

Italics are not used for foreign words that have become part of our language through continued use: *ad infinitum*, *versus*, *alias*, *vice versa*, *status quo*, and so on. There are some exceptions in legal and literary material. If you are dubious about a word or phrase, see what the dictionary says about it.

UPPER AND LOWER PRESIDENT

I've always understood that upper case "P" in president is only used with President of the United States, or similar august body. I note, however, that you use the upper case when title precedes the name of the person. Is there a rule on this, as with State and state when preceding or following the name?

Rules on capitalization are rubbery things, pushed around by style. There is the custom, rather widely observed, to capitalize civil titles when they precede a name, but I don't believe anyone (except in company literature) would hang onto the capital when the word was used without the proper noun. We would not—even if we were referring to the boss.

LETTERS TO CONGRESS

We've had some argument about this sentence: Maybe you are one of those who wrote to *his* congressman last year about this. It shouldn't be *their* congressman, should it?

Singular pronouns (*one*) require a singular verb; they cannot be made plural by a qualifying phrase (*of those*) which contains a plural object. That's straight from the grammar book. You probably are confusing the ideas of *one who wrote* and *all those who wrote*. The sentence is a direct appeal to *you*—not *those*. And if the intent were plural, you'd have to change *congressman* to *congressmen*, unless all those concerned were from the same district.

Publishers get typographical ulcers when an unwary proofreader lets slip the blue pencil and fails to note that the prince charming who gets a cramp while swimming calls loudly for a wife-guard.

Such errors can be eliminated entirely, as a colonel recently demonstrated to the editor of a publication. An article described a battle action and bore the caption, "Marines Swam Ashore." The colonel was furious because his Marines were carrying full packs and were heavily loaded down with battle dress. He told the editor in no uncertain terms that the Marines would certainly have drowned had they tried to swim ashore.

When the editor had a chance to check the copy he informed the colonel that it was a typographical error on the part of the printer who had omitted the letter *r* from *Swam*. Thereupon the colonel issued this order: "There are to be no more typographical errors in any of the publications of this branch of the service!"—David T. Armstrong

"KITCHEN FRENCH"

Frequently in my proofreading, I have questions concerning the spelling of French cooking terms. My boss suggested I write to you concerning a booklet called "Kitchen French," which THE INLAND PRINTER made available a few years ago. I would appreciate any information you could give me.

Our book department vehemently denies any traffic with household helps. Do we have a reader who recognizes "Kitchen French"? We'd like one ourselves for working our way through menus. Wonder why a potato costs a dollar more—and tastes the same—when it's called *pomme de terre*? Potatoes contributed to our *grosse panse*. As soon as people start eating high on the hog, the terminology then switches over to

French, as though we were too delicate to be told what we were eating.

"A SECOND HELPIN'?"

You are always discussing the period inside the quote marks, in the interest of appearance. What about quoted sentences that end with an apostrophe?

You mean like "Thanks for the second helpin'?" Considerations of beauty aside, such an apostrophe always appears in logical sequence. This doesn't happen often enough to have printers in arms against it.

DOWN TIME

Is *down time* properly one word, two words, or a hyphenated word? My little dictionary is no help.

The big dictionary is: *Down time*, two words—and time to avoid.

LACK OF INTEREST

I notice an increasing use of *disinterest* when *uninterest* is surely the proper word. Are these two becoming synonyms?

Judging by popular usage, they seem to be, but it is a pity because they are helpful words when a distinction is made between them. A salesman (improperly) states: "He was disinterested in my proposition," when actually the man was completely lacking in interest—uninterested. *Dis* means separation from; *un* expresses the contrary or a complete reversal of the word it precedes. One sees judges who are uninterested as well as disinterested, but if we accidentally ran over a nice old lady, we'd prefer a *disinterested* judge.

Register on two-color press

By Joseph Kovac

He asked, "Did you ever run a two-color press that registered?" All I can say is, it can be done and we are doing it every day—not only here, but in most any plant where there are expert operators. Some of our problems in regard to poor register are solved by a few adjustments and it is possible that a few new parts may help.

I have had the pleasure of working on several of these presses and on one occasion my helper decided to dispense with the oiling-up process. Perhaps he could save the boss some oil and get the press running earlier and make some dough. Well, it was too bad; we got what we deserved. Bum register! Surprising what a drop of oil will do. Yes, one of the cylinders would not go up to the full stroke at the rising point. This shows up a very poor register and also could drag through the form on its return for the next impression. Well, I did not catch on to this. Right off the jump of this problem, I started to make a few moves in the form for register and after a couple of trials I got suspicious and got busy investigating. I came up with the right solution and Mr. Helper got busy with that oil can.

In taking over from one shift to another, from one press today and some other press tomorrow, we get a lot of strange hookups and also new ideas of how to run a printing press. We came upon one that was doing everything but register. They said it was the stock. Now that is not a very good alibi, but sometimes they get by with it. So you take over and start

looking and that experienced eye sees something that we should write about. This is on a two-color press, please. We discovered that the gripper blocks or rests were a bit lower than the packing. Now that is not so good for register on any man's press. After getting up where they belong we have a very different picture and just about as perfect a register as you could want.

Grippers and gripper-hold inspire some discussion as to what is the best gripper hold for good register. One craftsman said not more than a pica and one half; another pops up with, "You can't get away with that on a two-color press, the least you can have is one quarter of an inch." Strange as it may be, let's check up on this pica and one half and the quarter of an inch. See what difference there is. If six picas make one inch, then one pica and a half should be one quarter of an inch. Now that is how much some of our men in this printing business know about ems, points, or any other size or type measurements. I would recommend that they get busy and take a few instructions along that line. Too bad some one did not mention six points and one em or eighteen points.

So back to that gripper adjustment. Not any more than one quarter of an inch—if you go beyond that we get in trouble on the transfer cylinder of the two-color press. Those grippers are bent so that if we take more gripper-hold on that sheet of paper, they will just push it back and the result is very

poor register. I hope that this is clear to those who have not had the pleasure of working on this particular type of press as there are some who do not have this arrangement on their presses.

No matter what type of press you may be working on, one pica and a half or one quarter of an inch or one em and six points are plenty on that gripper-hold—single or two-color press. Now what about other adjustments for good register on that two-color press? There should be perfect timing in that gripper action from one cylinder to the next and a screwball gripper setting will not make this possible. Keep those gripper rests or whatever you call them up even with the regular packing or else take what you get. Just like the man on the flying trapeze—perfect timing. This all sums up to the fact that grippers must be setting in the proper position, as too low or too high will make poor register from one cylinder to the next. All other adjustment such as brushes, bands, feed board, guides will need attention also—and a good level packing should help.

A change of ink body will also make a difference in register on some particular layout. For instance, those wide open spaces between plates from one color first down to second down on that two-color press. Ink body or that extra pull on impression will play a few tricks on us pressmen and then we wonder what in heck is the problem now. You just have to be on the job and use that ivory dome. You should know—it's that place where the brains are supposed to be if there are any.



BURTON CHERRY

Burton Cherry, director of Design and Typography at the Cuneo Press, Incorporated, Chicago, is a champion of good design in printing and a crusader for *readable* typography. Born in Pittsburgh, Mr. Cherry was educated at the Art Institute of Chicago and the Institute of Design. He was with R. R. Donnelley and Sons Company for eighteen years. From an apprentice compositor he developed to design counsel and was privileged to work for many years under the late William A. Kittredge.

In 1945 Mr. Cherry joined Tempo, Incorporated, as director of the agency art department. But the call of the printing press a-rolling was too strong and he moved to the Cuneo Press in December 1948.

Mr. Cherry's first action, upon joining Cuneo, was to redesign his department in the direct, colorful manner which typifies his design on paper. Since then he has been busy solving customers' problems—helping the business man to understand the value and effectiveness of designed typography.



Mr. Cherry is a director and past president of the Society of Typographic Arts, where he has been instrumental in boosting the concept and scope of the society's annual exhibition of design in Chicago printing. He is also the originator and chairman of "Types Alive!" a series of lectures on typography sponsored by the Society of Typographic Arts. The lectures were held in the spring of 1949 at the Institute of Design and, by popular demand, a similar series will be held at the Art Institute of Chicago in 1950.

Mrs. Burton (Natalie) Cherry is secretary-treasurer of the Society of Typographic Arts.

All of the furniture and cabinets in the Cuneo Press department of design and typography were designed by Mr. Cherry and built in the plant's carpenter shop. The office derived its color scheme from the painting by James McCray. Two of the walls are a rich brown and the other two are yellow; the desk top and bookshelves are jet black with chairs covered in a bright red plastic. In the large work shop adjoining Mr. Cherry's office is equipment for six artists and his secretarial assistant. The color scheme is light sand and a dark blue-gray with accents of bright red.

In the exhibition room adjacent to his office, Mr. Cherry has installed the replica of the Gutenberg press which attracted thousands of visitors to the Cuneo Press exhibits at the Chicago and New York world's fairs. One wall is devoted to an exhibition of current work being done at the Cuneo Press. It is made up of eight rectangular cork boards forming a Mondrian pattern on the wall. Exhibits are visited by customers and employes. (Press is shown in sketch.)

Internal Transportation



cuneo topics

September-October 1949

Here, full size and in original colors, is striking and distinctive cover from employees' magazine of Cuneo Press. It represents the inspiration and craftsmanship of Miss Margaret Sloan, recent addition to the staff of Burton Cherry, director of company's department of design and typography

The Salesmen's Corner

By FORREST RUNDELL



• ARE YOU ONE of those salesmen who try to print a job before it is set? Impossible, you say. Yet you would be surprised to find how many salesmen try to do just that.

Let us explain. To begin with, we did not originate the expression. It is the brain child of the superintendent of one of the larger New York City plants. But it is so pat a statement of a problem that plagues many a production department that we cannot resist the temptation to repeat it.

It is probably unnecessary to remind you that in these days every customer demands his job day before yesterday. Maybe because the printing prices have not come down buyers think they should have extra service to make up for them. Possibly the pressure is due to increased competition. Or it may be due to men in buying positions trying to make up in pressure what they lack in printing knowledge. Whatever the cause, customers are yelling for service. And when that happens we haunt the production department.

In turn the production department airs the gripe that we often overlook the steps necessary before the shop can put the job on the press. To quote a recent experience, the writer was working under pressure to get out a small magazine which was running late. The magazine gave us an okay "with" and then reminded us that we had made a promise of delivery within five days after final okay. The catch here was that the okay "with" left us twenty pages of corrections to make, read, revise, and pass the reader's final okay before we could lock up for press. This meant the loss of a full day. The magazine production man yelled about broken promises.

This was a clear case of asking us to print before the job was set and it took some very frank discussion with the magazine personnel to make them realize their error. The magazine went out five days after the final corrections were okayed by the reader. The magazine editor apologized for his unreasonable haste and demands for speed.

However, the principal troubles with the printing jobs before they are set come from the salesmen. When you get a job at what your customer says is a higher price than your competitor's it is natural to want to do something special to earn that extra price. Better service usually seems to be the answer. Sometimes the customer hands out a broad hint that a competitor has been able to do exceptionally well. At other times the customer keeps the salesman on edge with a "ticker" system for following up jobs. Whatever system the customer uses for riding herd on the salesman he runs the salesman ragged. And when the customer is a new acquisition it would be an exceptional salesman who did not feel under obligation to push the job all possible.

Remember the Details

But when he is pushed the salesman sometimes adds to the confusion by failing to give the operating department all the information and time to perform all necessary operations. It is obvious that all type must be set. And before this can be done it is evident that the salesman must bring in all copy plus a dummy which will show how the type is to be arranged. Before the job is ready to go to press type must be made up in pages, and okayed by customer. Meanwhile plates must be made and

included in page proofs. While this is going on, paper must be decided upon and bought, color of ink established and the ink bought; all binding details agreed upon so that the composing room will know how to lock the job up and the pressroom will know how to run it. If the run is long it may be necessary to plate the type.

Note, then, that all these operations must be taken care of before the final okay becomes valid as a "go ahead" signal for the job. Yet it is a common practice for salesmen to come around to the superintendent for a delivery promise with some of these items in the uncared-for stage. It is obvious that unless the paper has been decided upon, ordered, and delivered, to say nothing of being cut ready to run, no progress can be made in the production of the printed job. Similarly, and more often, colored ink is not bought in advance and the presswork must be held up until it is brought from the ink house. These seem like simple details but it is surprising how often their neglect slows deliveries.

Schedule Looks Lovely

But the chain of events that drives the production department the wildest takes a course much like this: Your customer wants to mail his magazine at a certain time. He is usually late and wants to make sure there will be no delay along the line. You have shown him that part of his previous delays are due to the circumstance that you cannot have a press waiting at just the moment his job is ready to go on. So a brilliant idea strikes him. "Suppose," he says, "you give us a schedule showing just when we must have each item in. Then we will stick to that schedule and you can have the necessary press time scheduled and there will be no delay." This sounds fine and with the help of the production department you draw up such a schedule. Customer is to have all copy in by a certain date. You agree on a time for galley proofs and in return your customer is to have all page dummies and cuts in at a definite date. You agree on the time for all page proofs and your customer undertakes to furnish the complete okay not more than two days later. He also agrees to furnish color specifications well in advance of press

time and to settle the question of paper at least a week before you are ready to print.

This looks lovely. Everything will go along smoothly and the mailing date will be met without anyone bursting a blood vessel. And if your customer is an established magazine publisher who is used to meeting dates the probabilities are that the issue will go smoothly as planned.

Unfortunately, however, the percentage of smaller magazines that can plan the work systematically is small. The very fact that you were in hot water through delays in earlier issues should be a warning that the editorial work is not too well organized. You get most of the copy on time, then run into a delay. Inquiry reveals that Mr. X. who was supposed to approve the lead article got his copy on time, put it in his desk, and then forgot about it for three days. That throws you off schedule but you stagger along bravely trying to catch up. What you hope are final page proofs go out two days late. Then Mr. Y., the boss, who has approved an important article in typewritten form doesn't like it when he sees it in type. More delay while the offending article is rewritten. Then, four days late comes the final okay. But the customer wants his usual five-day delivery.

Bargain Has Two Ends

Now let us see what has happened to the schedule. The production department had vacant press time to fill at the time that the magazine was scheduled to go. With the magazine unready it had to scramble to get other work for those presses or lose money while they stood idle. And when the magazine finally was ready to run, those presses were tied up. If they were, more delay ensued.

All this happened because you tried the wrong method of speeding up production. It is a sad commentary on the relations between customer and printer that the customer is inclined to hold a printer to *his* delivery promises without living up to his own end of the bargain. Every time a printer attempts to have a given number of presses ready for a job at a certain time he sticks his neck out.

An almost classical example of this occurred in war time. A large printer was given an order, supposed to meet an emergency. The Government's orders were that fourteen big presses were to be cleared and ready to take the order on a given date. Clearing fourteen big cylinders for a given time is a tremendous job, particularly during war times. It means running overtime many days in advance of the

critical date. It means canceling some orders. It means running overtime on others after the big job is off. But all this effort meant nothing to the Government. Came the time when the presses were to be ready to roll and the printing plant officials were in Washington to see that the plates reached the plant without delay. And was the job ready? Hardly. The Government had decided to cancel the order after all. All the labor and expense of clearing fourteen big cylinder presses was wasted.

The trouble handling individual orders from private buyers is on a smaller scale but the printer must watch himself here, too. The buyer who can keep his production going along in an orderly fashion is a rare bird indeed. Generally he keeps the salesman watching himself to see that he is not trying to print a job before it is set.

Keeping Out of Trouble

Yet there is one way of keeping out of trouble and at the same time giving a buyer a promise the shop can keep. The answer is to make the promise for a certain number of days after the job is okay for press. And make the promise include enough time to find a press open. Also it will be well to emphasize to the customer that the time begins when the shop receives the *final* okay. If it looks as though the job would be ready to go to press in the busiest time of the month, that should also be taken into consideration when making the promise.

The writer is fully aware of the pressure some buyers can put on. But he also has ringing in his ears the statement of the buyer published last month. Said this buyer, "The bosses will soon forget the speed of delivery but they will not forget inferior quality as long as a copy of the job is around to remind them."

So, watch your step and see that all the details you can handle yourself are taken care of before you expect the shop to go to press. And make sure your customer has put his okay wherever it is his responsibility. Remember not to go to press before the job is set. It is expensive. It also is quite impossible.

Finally, watch your promises. They can ruin your reputation.



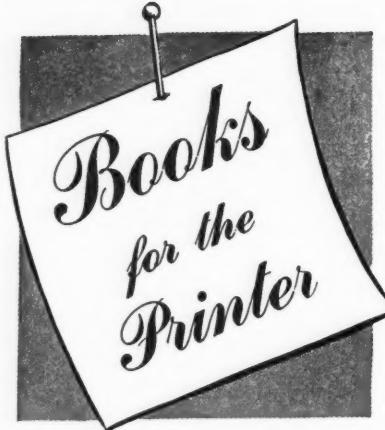
"Hey, I'm fresh outa tickets. Print me up one quick, will ya?"

THE BOOK OF OZ COOPER, the second publishing venture of the Society of Typographic Arts, Chicago, is the result of more than ten years of preparation. The edition is limited to 2,000 copies. There are over sixty examples of Oswald Bruce Cooper's lettering styles (his favorite type face was Caslon Old Style Number 471), sixteen variations of his famous calendar numerals, self-revelation of his wit and charm through his correspondence on type designing and founding, and reminiscent accounts by Frederic W. Goudy, William A. Dwiggins, Paul Standard, Gustave Bauman, Richard N. McArthur, Thomas Erwin, and others. The book has been designed by Raymond F. DaBoll and hand-set by Edwin B. Gillespie, of Bertsch and Cooper, in fourteen-point Cooper Old Style. Through the book pass such colorful personalities as Goudy, Cooper, Dwiggins, the Leyendecker brothers, Fred S. Bertsch, Frank Holme, John T. McCutcheon, Hal Marchbanks, and George Trenholm. The Cooper filing system is hilariously described by Mr. DaBoll. THE BOOK OF OZ COOPER is an important contribution to graphic arts literature and a glowing tribute to a man who did much with little fuss to raise the standards of craftsmanship. It is priced at \$7.50 and may be ordered from this department.

PRACTICAL CYLINDER PRESSWORK PROBLEMS, by Joseph Kovec, is a pamphlet of about eighty pages and cover, 6 by 9 inches in size, the early part of which, especially, will bring a good many chuckles to old-time pressmen who have been "through the mill." Kovec claims no literary merit for his writing. He writes just as though he were talking offhand. He gives a number of experiences from his early days of learning to be a pressman, these being offered, as he says, "not as an important personal record, but rather as symbolic of the barnstorming period in a budding pressman's career." In the latter part of the pamphlet he gives a number of hints and suggestions for overcoming various problems of production encountered in presswork.

The pamphlet is priced at \$2.50, and may be ordered through THE INLAND PRINTER book department.

THE TWENTY-EIGHTH ANNUAL of Advertising and Editorial Art presents reproductions from the exhibition held by the Art Directors Club of New York at the Museum of Modern Art from March 15 to April 17, 1949. The selections in this beautifully illustrated volume, representing the advertising, business, and art fields, have been made by a jury chosen by joint action of the Museum and the Art Directors Club. The book contains more than 250 illustrations—many in full color. One section is devoted to advertisements. Here is at once a practical reference volume and an enduring record of a changing field. This twenty-eighth annual, designed by George Krikorian, will be of



AS A SERVICE TO OUR READERS,
THE BOOKS REVIEWED HERE MAY
BE ORDERED DIRECT FROM OUR
BOOK DEPARTMENT

value to business and private libraries and to all interested in the graphic arts. The annual may be ordered through THE INLAND PRINTER book department, and is priced at \$8 a copy.

OFF THE DEAD BANK — *Addresses, Reviews, and Verses*, by Carl Purrington Rollins. Here is another of those delightful little "Chap Books," the nineteenth in the series published under the auspices of The Typophiles, that group of ardent lovers of fine printed pieces, a bunch of fellows who do these occasional pieces just for the joy and satisfaction they derive from doing as well as seeing fine, artistically designed and well executed examples of the printers' art. This book, as with all the others in the series we have seen, is an excellent demonstration of the beauty, the true artistry, plus the dignity of simplicity.

The book, as the subtitle implies, brings together five addresses Mr. Rollins has delivered before various groups; reviews he has written for the *Saturday Review of Literature*; and some verses he has composed over a period of years.

Naturally, printing runs through all of these pieces, for Carl Rollins is a printer — Printer Emeritus to Yale University. The titles suggest the contents: "Harmony of Hand and Machine"; "The Ordeal of William Morris"; "Whither Now, Typographer?"; "John Baskerville"; "Oporinus and the Publication of the *Fabrika*." These are the addresses. There follow the reviews, eleven of them, then the verses, of which there are five.

The book is 4 1/2 by 7 1/2 inches in size. Set in Monotype Bembo, type page 18 picas wide, printed at the Printing Office of the Yale University Press, and bound by the Boston Bookbinding Company, Incorporated, at Cambridge, Massachusetts. The edition comprises 675 copies, of which 300 are for general sale at \$5 a copy.

"THE ART OF READABLE WRITING," by Rudolf Flesch, shatters a tradition of books on readable writing by being in itself a lively demonstration of readability. One might quarrel with Mr. Flesch's theories, *per se*, if he weren't proving them correct as he goes along. What dealer in words couldn't use the advice in such chapters of this "book on rhetoric" as those on "How to Be Human Though Factual" and "Drama in Everyday Prose"? The now-famous Flesch formula for readability is explained in detail—the tests for reading ease and human interest that help one direct writing toward a particular audience.

While clearing the path for understandable and inviting writing, Mr. Flesch mows down hundreds of little rules dear to the hearts of editors, proofreaders, and teachers—rules concerning the hyphen, the split infinitive, the ending of sentences with prepositions, the hex upon repeating words. "Repetition and loosely built sentences are part of the secret of readability," says Flesch.

Rudolf Flesch is consulting expert on readability for the Associated Press. His accomplishments in this field are all the more remarkable in view of the fact that he is an Austrian who has lived in this country only twelve years.

Mr. Flesch doesn't smash our false little rhetoric idols just for fun—he shows us how to quit fooling and boring ourselves with words. His book, which is \$3 and worth every cent of it, is available through this department.

BEST NATIONAL ADVERTISING OF THE YEAR is the first volume of what is intended to become an annual selection. The boxed book is approximately 11 by 14 inches in size and has 160 pages. One hundred and fifty advertisements comprise this 1948-1949 edition. The advertisements are reproduced in full size and full color from the original plates. The method of selection was made by taking the hundreds of advertisements conspicuously successful in consumer readership surveys and then having the material to appear in the book chosen by eight authorities: Norman Rockwell for illustration; Raymond Loewy for design and color; P. P. Busse for copy; Lou Smith for public relations; Valentino Sarra for photography; William Howard for merchandising; Glen U. Cleton for typography; and Dave Lockwood for layout.

In addition to the advertisements there are supplements covering other outstanding advertisements of the year and an index of the people and the organizations credited with doing them.

The book's techniques, typography, layout, and copy comprise component parts of a work that should be as inspiring and instructive to experienced advertising people as to the beginners.

"Best National Advertising of the Year" is \$15 a copy (the purchaser's name will be stamped on the front cover), and may be ordered through THE INLAND PRINTER book department.

By EUGENE ST. JOHN

the PRESSROOM

Questions on pressroom problems will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential if you so desire and declare

EMBOSSED FABRIC LABELS

In the January issue, you mention "special rotary presses for the printing and embossing of these and other labels and special fast inks have been provided." Kindly supply us with names of the press ink suppliers. You also mention embossing. This interests us greatly. Also we are having trouble with spray settling all over our line composing machine. Kindly supply us with the names of the manufacturers of the spray dust collector housings mentioned on the same page.

Of course, fastness of inks has limits. There are several methods of producing such labels. First, there is the press, roll fed, which prints in colors, embosses, and die-cuts in one operation. Second, there is the thermographic method. The fabric is fed from the roll and printed in colors. The web is conveyed through a dusting apparatus which applies powdered resin and thence through an oven holding an open coil infrared heater which toasts the resin so that it swells and forms an embossed crest on the fabric. The third method employs either hot ink as in hot carbonizing or open coil infrared heaters to toast the embossment from prints made from intaglio dies.

We have sent names requested.

UNSATISFACTORY YEARBOOK

We were dissatisfied with the work done on our yearbook last year. The pictures have a gray tone and are lacking in depth and clarity. The photographer blames the engraver and the printer; the printer blames the engraver; engraver blames the printer. We were advised that if we sent the book to you, you would give us an objective appraisal. We would deeply appreciate this service.

Producers of good-looking yearbooks learned from bitter experience to entrust the photography only to studios specializing in this work, even if the photographer had to be imported, because the halftones which constitute the heart of these annuals depend on the quality of the negatives. While retouching may help, the cost is prohibitive within estimate on the job. The engraver

does what he can but the printer receives plates which are not snappy because lacking in contrast. Even with thorough and complete make-ready and the best of toned half-tone inks, he cannot produce snap which is not in the plates.

Lack of uniform high quality in the photography is the basic cause of the unsatisfactory appearance of the pictures in this yearbook, but the over-all poor impression it makes is increased by numerous broken letters in the text which must be charged against the printer.

PRODUCING SNAP-OUT FORMS

Will you please favor us with the names of manufacturers of new equipment for producing snap-out forms, as mentioned in your December issue (on page 78), or advise us where this information may be obtained?

The equipment for this and other forms of converting is constantly increasing and machines with a wide range of output are now available. The names you request have been sent to you.

Whoever thou art, thou art earnestly requested to state thy business briefly and to take thy departure promptly. In this way thou mayest be of service even as was Hercules to the weary Atlas. For this is a place of work for all who may enter.

—Aldus Manutius

WORTHY of more widespread use today is the sign above, which the scholarly Venetian printer Aldus Manutius set in neat type and placed on his door. The number of visitors to his shop grew in proportion to his fame. Aldus was not inhospitable, but he was a working printer.—By David T. Armstrong.

PRINTING ON WOODEN RULERS

A gentleman who stopped in our office today has the problem of printing on wooden rulers. Of course, we could set up the bold face type in the right size, but frankly we don't know the next step. Is it done with nickel-plated steel electro directly on the wood, or how is it done? Our local electrotyper doesn't know either, so we are both stupid. We would appreciate any information you could give us on this subject.

The comparatively shorter rulers are handily printed on platen presses found in all print shops but the longer rulers like yardsticks are too long for the ordinary platen press. Many of these are printed on the capacious platen of some cutting and creasing press that has been equipped with a special inking system for this purpose. The drum cylinder (one revolution) press is also used for this work.

For very long runs on wood, special wood printing presses are manufactured. For short runs, steel and brass type are used but it is customary to chromium-plate the type for longer runs. An item like a ruler is always lacquered or varnished after the printing ink has dried, for obvious reasons.

STREAKS IN PRINT OF SOLIDS

Can you tell us the remedy for these streaks on the enclosed sample printed on a cylinder job press at 3,000 i.p.h.? Thank you.

You have a form of two solid plates, one with reverse lettering. The latter prints okay but streaks show in the former. You fed one side of the form to the grippers trying to get rid of the streak after you failed when feeding one end to the grippers, getting a different form of streak. The one cut continued to print without a streak in the new position relative to the grippers. The natural deduction is that the cut which shows the streaks is not level and type-high.

Check the cuts for height and levelness with a type-high gauge. Make sure both are firmly seated

on their mounts and securely tacked down. Next make certain that both mounts are firmly seated on the bed of the press without any spring, which is not always easy with such a form if furniture and quoins are not functioning as they should.

Set the form rollers—which should be resilient, round, and with ample tack—to show a lengthwise streak on the ink plate from one pica to one-quarter inch wide, according to the softness or hardness of roller. Set the rollers by quarter turns to test their roundness. Now if the rollers seem okay and the form stood the tests above, you should get rid of the streaks, provided the rollers are not too hard, in which case they might jump if the plate is over type height and come down to leave a streak.

This sheet of coated blotter should not be more than .003-inch above the cylinder bearers and a slightly heavier ink might help the rollers if they lack the necessary tack. There is the possibility that the rollers are not properly functioning because approaching the condition termed waterlogged.

The most likely cause is that the plates are not level and type-high.

USE FOR VERY HARD PACKING

We have a customer who desires to use an aluminum plate instead of pressboard. This is a new angle to us. Can you give us any information on this?

In the ordinary course of business, treated tympan paper long ago displaced the pressboard in the packing of cylinder presses. By using this special tympan for a high percentage of the packing on a press, a packing hard enough for most purposes is obtained. The customer might try this oiled manila tympan paper first. If it is not hard enough, he may get a sheet of aluminum and use it under the drawsheet. Or he can use a sheet of plastic as drawsheet, as is frequently done in printing books on antique finish paper when it is required that no embossing show on the reverse of the sheet to spoil the appearance of the printed pages. The sheet of plastic is substituted for the regular drawsheet after thorough and complete makeready—not before it.

DENT'S MASTER BRASS LINE GAUGE

We have an inquiry for a line gauge known as Dent's Master Brass Line Gauge which was formerly made by someone in Chicago. This line gauge contained quite a number of different measures and tables. We are wondering if it is still on the market.

Can any reader supply answer?

DECALCOMANIA TRANSFERS

I am a printing teacher in a junior high school and we wish to make some decalcomania transfers as an interest project. Can we buy blank decalcomania paper and print on it by letterpress? Can you give us any tips on how to build up our own complete process? We are not interested in production; we just want to run a class project.

It is noteworthy that the first inquiry about letterpress decalcomania received by *Pressroom* in twenty-five years comes from a teacher of printing. Decal printing is a profitable side line in many commercial plants in the larger cities and some large plants are devoted entirely to this specialty, most of these latter lithographic. Decals are produced also by the collotype, gravure, silk screen, and letterpress processes.

The selling of decals is not too difficult because they are used on in-



Animated Tombstone

Englishmen will tell you that every old machine in your plant is a tombstone to lost profits. They'll tell you that if they had only invested more of their companies' income in new machinery every year, they and their country wouldn't be in the high-cost low-income position they are today.

Machinery kept constantly modern keeps costs low. Low costs make possible lower prices. Lower prices keep sales, wages, profits high. And that's the formula for prosperity for individuals, companies, countries.

Old machines are tombstones that may move but only sink down. They mark the death of profits and, next, of a country.

A modern machine pays profits, assures better jobs, helps keep a company and a country competitive. It ought to have a medal; it does—in folding green.

—Warner and Swasey, machine tools. Published by written permission.



(Editor's Note—In order to buy modern machinery a company must set aside so much each year for depreciation, so that when the time comes to replace a machine there is sufficient capital to replace it. Do YOU follow this rule?)

numerable materials and objects in all lines of business and industry.

Decalcomanie first appeared in France around 1860. This spelling survives in Europe. The name is derived from Greek: *decal*—off the paper; *manie*—craze for.

Transfers are an important division of the graphic arts because of the difficulty or impossibility of passing innumerable objects through the printing press either because of their caliper, form, or other characteristic. The transfer is a step around such difficulties. The press produces reproduction of the image on a flat sheet which is readily adhered to surfaces that could not be sent through the press.

Besides the wet transfer like the decal there are many dry transfers applied by heat. These are both printed and embossed and printed either with hot ink or toasted in a heating system with open coil infrared web or sheet-heaters.

There are two kinds of decal, made for different end uses; on one kind the colors are printed in reverse order and the transfer is directly onto the object; with the other kind, the printing of the colors is in regular order after which the entire printed film is slipped off the sheet and adhered face up on the object. With both methods a special paper with water-soluble coating is required. These special papers are made by the principal makers of gummed and coated paper specialties, sold by paper dealers.

By the first method the cover white which constitutes the ground of the image is printed last—two or three impressions of the white if needed—and in second method the white is printed first.

In letterpress a thorough and complete makeready is needed and a special ink suited to the paper is used. Both the platen and cylinder presses are used. It has been stated that letterpress decal is mostly from rubber plates but this is not true today. The greater percentage is from metal forms, including halftones. The inkmaker should be given a sample of decal paper to be used together with other regular specifications including the type of press, materials in the form as metal, rubber, synthetic rubber, and whether form is all type or halftone or mixed, and so on.

A high percentage of decals must be carefully dried, dovetailed or in trays. The open coil infrared sheet-heater is widely used for efficient acceleration of drying and has been found most satisfactory.

SHOE CLOTHS, BEER MATS

We are seeking the sources of supply for shoe cloths, cardboard coasters, and book matches. If you will kindly advise where these items may be secured in quantity lots for our individual customers, it will be appreciated. We are especially interested in the rather

heavy coasters such as distributed by the brewers.

In an outstanding resort state a nice business could be built up imprinting these and other items used in hotels and other establishments catering to travelers. Suppliers' names have been sent to you.

"Typographical Delirium"

After reading an article of this title in the Paris magazine *AMG* concerning punctuation *delirium*, we thought to offer a few points ourselves, by way of warding off the *tremens* state. But, be not alarmed... we never dare to differ with a copywriter who has a positive style of his own. If you differ with this attempt to set shop rules, just mark your copy as you want it set, and our typesetters will strive to please you with the proofs.

To Our Typesetters

Hereafter... in all cases... unless especially instructed otherwise... set the triple-period substitute for an em dash like this... Three periods without space before the first one and without space between. To be followed by a normal 3-to-em space, or never more than an en space. This rule will do away with the bad practice of spacing some of these interrupters wider than others in the same work, and will also avoid the confusion with the real ellipsis, for which at least four spaced periods should be used... or as may be indicated by the copy's author, who must be the authority in every case... unless the matter of typographic style is left to us. The three-period punctuation set this easier way is called an Interruption by the French. It's a good name, and hereafter we propose to use *Interrupter* as the name in our shop. Another point we'd like to make here is: Try to avoid starting a line with an interrupter, dash or other punctuation mark, except quotes. And while we are on the subject of punctuation, let's make it clear for the benefit of machine operators as well as our hand compositors that when em dashes are used, they should match the weight of the type face—and be set without space 'fore and aft'... except a copper half-point space to keep the dash from joining such few letters as have no space effect on the dash side of their face. And keep in mind Paul A. Bennett's reminder of what Goudy said about letter-spacing lowercase in text matter: "Any printer that letter-spaces lowercase would steal sheep." We don't think our printers are quite so lacking in respect for law as that, because we know they all mean well, but it's a time-wasting and word-distorting bad habit. *Space tight* is the good rule, and if the measure is so narrow and the words so undividable as to force excessively ugly wide spacing... why, it's simply up to the typesetter to use his best judgment as to whether to wide-space words or thin letter-space the entire line equally... or find out if the author or editor prefers the perfectionist style of no-letter-spacing, and on seeing the proof will re-word to fit.

Higgins-McArthur Company - Atlanta

GUMMED TAPE WITH A HANDLE

Would you please give us information as to who manufactures the enclosed type of gummed tape?

This is a special job which you may get from a concern devoted to the production of such specialties. If you can get enough of this and other work to keep the press busy, you may produce this tape yourself. It is printed and die-cut or die-cut alone on a roll feed platen press. The insertion and adhering of the fabric handle in the die-cut slot is a manual operation.

TRIMMING AND ROUND CORNERING

We have noted with interest the comments in *THE INLAND PRINTER* relative to a machine which trims three sides and round-corners pocket-size diaries, testaments, bank passbooks, and so on in one operation. We would appreciate your sending us the name of the company which is currently manufacturing this machine.

The information has been sent to you. This machine should be considered by many printers as it is flexible and versatile and adaptable to many purposes.

GLOSSY FACING PASTE

I am a stereotyper employed at the *Sydney (Australia) Morning Herald*. I would like to know, is it possible to get a facing paste as glossy as the finish on the enclosed picture post card? If so, would you do the honors and send me the formula? Thanks a lot.

Such glossy facing pastes are not used in the United States although common in Europe. We are sending you names and addresses of suppliers from whom you may obtain this kind of facing paste.

THREE-WAY TRIMMING

On page 47 of your January issue you had a short article headed "Trimming and Cornering." We would appreciate it if you could furnish us the name and address of the firm making the die-cutting machine referred to.

This machine, besides other uses, is the answer to the prayer of the printers swamped with sizable jobs of books and booklets and so on that must be trimmed three ways or so trimmed and also round-cornered. We have sent the information you requested.

PLAYING CARD MATERIAL

Will you kindly refer me to a concern which specializes in card stock on the order of playing card material. The jobbers here do not seem to carry what I require.

Visit the dealers and ask them to show you samples of 10-point playing card stock on the order of election bristols.

IP

BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure ★

★ The first Turkish periodical for the printing trade, sixteen-page monthly *İste Babilî*, is now being published in Istanbul, announces *The South African Printer and Stationer*.

★ Mrs. C. Harold Lauck, wife of the director of the Lee Memorial Journalism Foundation Laboratory Press at Washington and Lee University, was formerly Ida Baskerville. She is descended from the same ancestry as old John, the Typefounder.

★ When a burned-out electric motor made emergency power necessary to run the presses of the Shenandoah, Iowa, *Evening Sentinel*, a farm tractor was called in to keep the newspaper going. A belt attached to the tractor's power take-off kept the big press rolling for three days while its motor was being repaired.

★ It is one thing to "review" a book. It is another to find it a continuing source of inspiration. Such a book is Wilford Peterson's *The Art of Getting Along*. When you have the favorite editorials, essays, and articles chosen by one of America's top inspirational writers, you have a buy! Mr. Peterson is a vice-president of the Jaqua Company.

★ The W. A. Krueger Company, Milwaukee color lithographer, obligingly advertised the fact that there are 210 reliable letterpress firms in Milwaukee ready to serve the customer whether he wants simple black-and-white work or the finest in process color reproduction. *The Torch Magazine* was where we noted the gesture.

★ Our sister country, Mexico, had the first printing press on this continent, set up as early as 1539 in Mexico City. Civilization and culture came to Central America first. On the wall of a ruined building in a little town in Guatemala there is a tablet proudly stating that this was the site of one of the first presses. It was not until 1640 that the first book was produced in the colonies which became the United States.

★ The Chicago Bible Society recently completed the world's largest handwritten Bible, a project that many estimated would take years to finish. The book was taken to the Railroad Fair after the first 1,000 of the 31,102 verses were written and within six months the work was completed. Each verse was written in longhand by a different person. Every state and fif-

teen foreign countries are represented by at least one entry. Three full size imported goatskins were used for the cover (see accompanying photograph, courtesy of *The Daily News Home and Life Magazine*) by Willard Hertzberg (center) who directed the binding of the Bible. The cover for the book, 21

philosopher, and self-made American reveals the lusty story of his early struggles—for the help and guidance of all young men.

★ In the east wing of the Chateau Lau-theuil, between Bayeux and Caen, is a fabulous old library where Benjamin



Three full size imported goatskins were used for Bible cover by Willard Hertzberg (center)

by 27 inches in size, is hand-tooled and lettered in gold. A separate index contains an alphabetical list of signers. The Bible will be taken on a national tour in the near future.

★ Part of the annual observance of Printing Week by everyone in the printing and allied industries might well have been a re-reading of the "Autobiography of Benjamin Franklin." The patron saint of printing wrote the most famous of all personal life stories. In masterly prose the renowned printer, inventor, statesman,

Franklin and the then master of the estate, Michel E. Turgot, Minister of State of France, used to take their coffee and Calvados. On the wall nearest the great windows in this favorite vacation spot for Ben Franklin is an oil painting of him, the familiar one made famous by reproduction in history books all over the world. Franklin has his glasses, silken vest, and ruffles. Beneath the portrait, in Latin, are the words: "He has by his works, always more astonishing, taken lightning from the gods and their scepter from the tyrants."

★ Frederic Goudy, the famed type designer, climbed a ladder at night in the Coliseum at Rome to get authentic rubbings on oiled paper of the famous Forum capital letters.

★ *Printers' Ink*, under the heading "Another first for P.I.", states "We can't understand why people get so excited when a publication or an advertisement is printed with an appropriately scented ink. Ever since 1888, *Printers' Ink* has been printed with printers' ink." THE INLAND PRINTER has had the unmistakable scent of printers' ink since 1883.

★ Did you know that an Eire firm prints many Chinese banknotes? Developments in China are being watched with interest at the Iona Printing Works of Alexander Thom and Company, Limited, at Glasnevin, Dublin, where special security machines stand idle awaiting China's call for new currency notes.

★ A word too good to fall into disuse (it's in your big dictionary) is *wayzgoose*, which has been defined as "a yearly dinner given especially by printers—formerly, one given by an apprentice to his fellow workmen." The apprentice division of the New York School of Printing held its second apprenticeship *wayzgoose* on January 19 as part of the New York celebration of Printing Week. Here's to more *wayzgeese*, to which will be invited ye olde-time "corrector, founder, smith, joyner, and ink maker."

★ The Honorable Benjamin Franklin James, representative of the seventh district of Pennsylvania, writes that he is not a descendant of the grandfather of our country, Benjamin Franklin, but . . .

"My people came to this country from Wales about the time Benjamin Franklin was beginning to be important, and—like many other admirers of Franklin—my forefather did Franklin the honor of naming a son for him. That son was my great grandfather, and since that time the name Benjamin Franklin has been given to the descending family's first born son, and nearly all cousins have been given only the middle name, Franklin.

"I came into the graphic arts industries as a youngster through the accident of time and circumstance and, by the same course, arrived in the end at the head of the Franklin Printing Company, which was founded by the great man in 1728, and which, by the way, has not ceased operations from the day it was founded, but has come down into the present . . ."

★ A recent promotion advertisement in the Oregon City (Oregon) *Banner-Courier* created its full share of interest. The 3- by 10-inch display was illustrated with four head illustrations of young women and the following text:

"Girls are like newspapers. They are healthier and stronger than they used to be. They have many type faces. They are worth looking over. Back numbers aren't in demand. They aren't afraid to speak their mind. They can make or break a man. They have much influence. They carry news wherever they tell it. If they know anything they tell it.

"Every guy should have one and leave his neighbor's alone. Moral . . . subscribe to the *Banner-Courier*."

OUR COVER



Our Irish cover—in honor of Saint Patrick, to be sure—was designed by G. H. Petty, a native Hoosier.

His printing career began as an errand boy and apprentice at the Caldwell Printery in Indianapolis. Then he went on to become a journeyman and proofreader at the Typographic Service Company, where he remained for almost eighteen years. Mr. Petty is now associated with Weimer Typesetting Company, "doing all of the multitudinous chores connected with a busy layout department—from copy fitting to creative design."

The slick job of finished artwork for the cover was done by Carl Finette, of the art department of Maclean-Hunter Publishing Corporation.

★ Frank Colebrook's very informative "Quads" department in the January issue of *Caxton Magazine* analyzed the stranding of England's *Strand Magazine*. While the following quotation is taken out of context, the point is well made. "Undoubtedly there has been a change in the public interest. It prefers to read not fiction, long or short, but actual happenings past, or current, with copious illustrations."

★ Some years ago there were unearthed two tablets, not far from Babylon, that dated back to 2,800 B.C. One of the tablets, deciphered, was found to read: "Times are not what they used to be"; and the other read: "The world must be coming to an end. Children no longer obey their parents and every man wants to write a book." Place your wagers that the above quotations will be in print come 2,800 A.D.

★ It is estimated that from 150,000 to 200,000 key men and women of the graphics arts in the Americas, and from overseas, will attend the Sixth Educational Graphic Arts Exposition at the International Amphitheatre, Chicago, September 11-23, 1950. Many of them will attend one or more of the national and international conventions of leading organizations in the graphic arts to be held in Chicago during those two weeks.

★ The *Ocean Press*, an outgrowth of the daily news service of United Press which has long supplied ships at sea is seen by more than 600,000 travelers to or from Europe or South America on ships of the United States Lines, Holland-American Lines, and Moore-McCormick Lines. It consists of four to eight slick paper pages, 14 by 11½ inches in size, pre-printed in New York except for the first page, which is left blank for the daily news bulletins printed on shipboard.

★ A Birmingham, England, printer owns two Breeches Bibles. These Bibles, owned by Mr. A. T. Page, are the work of Christopher Barker, dated 1580, and his son, Robert, dated 1606. The latter, which is complete and entirely readable, is the more valuable. The older book has several pages of Genesis missing, including the vital Chapter Three, verse 7, in which the printer substituted the word "breeches" for the translator's "aprons." The Bibles were printed during the lifetime of Shakespeare, one being by the authority of the queen and the other of the king. Following the custom of the time the Bibles bind the Apocrypha between the Old and New Testaments.

★ Marshall Strauss, manager of the Strauss Printing Company, Madison, Wisconsin, was called to the telephone one evening a year ago. He was asked if he knew the name of a song being played on the radio at that moment. Mr. Strauss identified the old song on the "Stop the Music" program and as a result gifts valued at more than \$13,000 were presented to him. During the next few weeks hundreds of telephone calls, telegrams, and letters were received by him, some from Europe. Walter Winchell phoned to ask if "Marsh" really is a printer. The bonanza cost almost \$4,000 for Uncle Sam besides many other expenses. But on the plus side was his experience of meeting more people—and Marshall Strauss likes people.

★ Now comes news that the Russian Tass news agency published an interview with an academician named Danilevsky in which he stated that the inventor of the mechanical press was a Russian named Federov, who is said to have constructed the first printing machine in about 1550. This interesting bit of totalitarian morale building calls for the Iron Curtain to part again with the exact meaning of "mechanical press" or "printing machine."

★ Wallaston Kirk James, now in his second term as president of the American Photoengravers Association, is the president and treasurer of the Philadelphia-Weeks Engraving Company. He was born December 10, 1899, near Philadelphia and is of Welsh and Pennsylvania Dutch descent. He has four sisters and two brothers, one of whom, Ben, is a member of the Congress of the United States. Affectionately known as "Wally," Mr. James is quite the amateur chef, deep-sea fisherman, and gardener.

★ Notre Dame's College of Commerce has surveyed some successful sales executives as to their past education and what they would study if they had it to do all over again. About 75 per cent were college men of whom 24.3 per cent majored in economics, 15.3 per cent in English, and 12 per cent in business administration. If back in college now, their choice would be: salesmanship and sales management, 35 per cent; psychology, 34.2 per cent; public speaking, 32.6 per cent; and marketing, research, and statistics, 26 per cent.

★ The works of the French sculptor Jean Antoine Houdon are sometimes referred to as photography in statuary. Aside from his realistic representations of the physical characteristics of his subjects, Houdon had the talent for capturing the personality of the great men who sat for him—men like Washington, Jefferson, John Paul Jones, and Benjamin Franklin. Franklin's bust indicates the great man's wit and practical common sense. Houdon and Franklin first met in Europe, where Franklin was minister to the French Court and a lion of the lively French society of the time. In 1785 the sculptor returned with Franklin to America to make a life mask of Washington.

★ Axel Edward Sahlin, who for sixteen years was a printer for Elbert Hubbard and the Roycrofters, began his series of eagerly-sought-after Christmas cards in 1929. The cards have been displayed in the Rare Book Room of Buffalo's Grosvenor Library as examples of fine printing. Some of his cards are illustrated with cuts which Mr. Sahlin makes from linoleum blocks; others are hand-illuminated. It usually requires about one month of spare time to prepare them. Last season's card was Lincoln's Lost Speech. Other cards have had equally interesting copy.

★ The Philadelphia area is rich in important printing "firsts." Here are a few: First movable types made in America (about 1770). First stereotype printing (in 1775). First regular printing ink manufacturing plant (1804). The first photomechanical reproduction (1841). The first electrotyping (1846). It was in Philadelphia that Frederick Ives invented the halftone engraving; and Dr. Louis E. Levy and his brother Max originated (in 1893) the halftone screen plate.

The above information was incorporated into an arresting tribute to Benjamin Franklin and the printing industry in an advertisement of the Girard Trust Company of Philadelphia.

★ The *Krisson Bulletin*, publication of Krisson Printing Limited, London, is always interesting. Edwin H. Stuart might be termed its Pittsburgh, U.S.A., war correspondent. Recently Krisson's checked up to see if celebrities on the firm's honorary mailing list read the bulletin. The following is one of the replies to the inquiry:

You must ^{not} waste your Bulletin on an old author of 92 whose printing has been done by the same firm (Clarks of Edinburgh) for 50 years.

All the same I ^{do} look through it; but nothing can come of this.

*Strike me off.
And thanks for the back numbers*

*By Bernard Shaw
Wyst-Dent Lawrence, Welwyn, Herts
29 Oct. 1948.*

★ Colonel Ralph Heyward Isham, owner of the James Boswell manuscripts found in 1925 at Malahide Castle in Ireland, recently acquired additional long-lost Boswell papers.

★ Then there is the story of the time Colonel Isham ordered a reproduction of a Voltaire letter, complete with sealing wax seal, from the late William Edwin Rudge. The seal was duplicated by being printed on paper, hand painted, and then die stamped. To get an antique effect, the letters were first printed by the Rudge Aquatone process and then stained with tea. A realistic deckle was achieved by use of a jig saw around the edges. The result: well, as a prank, the reproduction was sent to Colonel Isham instead of the original letter—and unhesitatingly accepted as the original. It wasn't until the next day, when the real letter was delivered, that the Colonel was aware of the substitution.

★ When the 116-year-old *New York Sun* was sold on January 3 to the *New York World-Telegram*, Roy W. Howard, president and editor of the *World-Telegram*, said, "No feeling of exultation marks our farewell to a respected

competitor. The *Sun* has always been a newspaper of great integrity. . . . It is entitled to be proud of a long and honorable service which has been a credit to American journalism." The sale of the *New York Sun* was due to a combination of increasing costs (labor and newsprint) and to declining revenues. A roster of famous *Sun* alumni includes Joseph Pulitzer, James Hunecker, Arthur Brisbane, Don Marquis, Edwin C. Hill, Will Irwin, Samuel Hopkins Adams, Frank Ward O'Malley, and Frank M. O'Brien.

★ *The Book of Oz Cooper* abounds in anecdotes about one of the greatest letter designers of his time. Oz lived for twenty years next to Wrigley Field, home of the Chicago Cubs baseball club, and never saw a game. A bust of Oz carved in wood by Gustave Baumann in 1908 was entered in an Exhibition of Hoosier Art at the Art Institute of Chicago. The work was rejected by a jury of Hoosier women because "it didn't look one bit like George Ade." Oz claimed that his bold face Cooper Black had been "designed for farsighted printers who had near-sighted customers."

★ Twelve of America's most famous artists have been commissioned by *Country Gentleman* to interpret for its 1950 covers the magazine's editorial theme, "the end product of good farming is good living." The January issue carried the first of the new series of covers—a winter scene of rural New England by Paul Sample. Others will show the work of Ben Stahl, Austin Briggs, John Atherton, Lawrence Beal Smith, Peter Hurd, Ogden Pleissner, James Bingham, Peter Helck, Andrew Wyeth, Luigi Lucioni and Douglass Crockwell. John Funk, art editor of *Country Gentleman*, explains, "the covers by these distinguished painters and illustrators will provide brilliant symbols of life on the land today and the deep satisfaction it yields."

★ Betty Cashman, New York dramatic teacher, paid two visits to the "Selling Printing for Better Business" class sponsored by the New York Employing Printers Association. Miss Cashman was such a hit that she was unanimously selected as their "Miss Printing Week" and immortalized in the following stanzas of hot doggerel by Charles W. Folks, instructor of the class:

Betty paid us two visits. We'll never forget Her poise and her presence and ringlets of jet. We learned how to stand, how to speak, how to smile And how to shake hands in the Park Avenue style.

She taught us to think, and to act with restraint. To always say "aren't" and not to say "ain't." She's learned many things, that she passed on to us With a modesty voided of feathers or fuss.

As the trumpets are sounding to launch "Printing Week" Where there's plenty of knowledge for those who would seek, A mascot we name—to object would be petty So "Miss Printing Week" is the name for Miss Betty.

Charlotte Printers Boost Industry In North Carolina

The Printing Industry of Charlotte celebrated Printing Week, 1950, by an exhibit at the city's beautiful Mint Museum of Art. The exhibit was held over an additional week by request. At the conclusion of the exhibit the organization was host to a regional meeting of the Printing Industry of the Carolinas, which includes printers within a radius of 100 miles of Charlotte.

At this splendidly planned and produced exhibition, twelve panels, six feet by four feet in dimension, depicted the different phases of the printing industry. A table in front of each panel held additional printing samples.

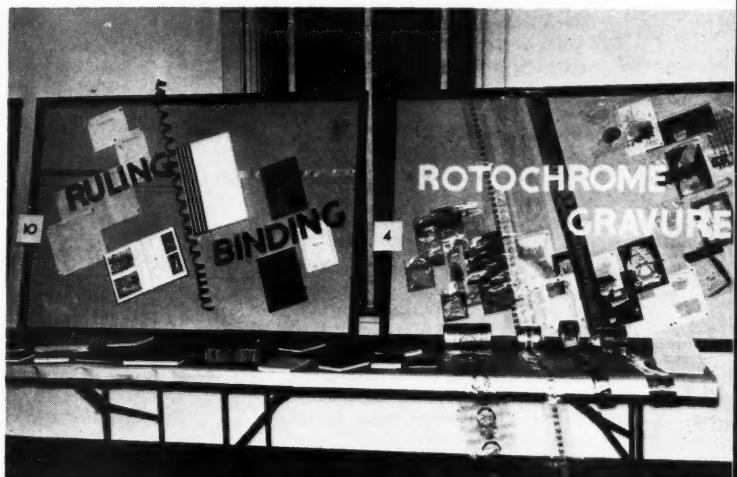
Good taste characterized this exhibit from the engraved invitations to the demonstration of the fine arts of printing, evident both in the layout and content of the twelve panels. Panels one and two exhibited letterpress printing. Panel three illustrated offset lithography. The fourth panel presented the rotogravure and aniline processes. Panel five highlighted packaging. (Charlotte is the home of the South's largest box plants and carton manufacturers.) Panel six featured photoengraving, a process in which the city's plants are the best equipped and most modern south of Philadelphia. Seventh panel displayed steel and copperplate engraving. Panel eight was devoted to art work. The ninth panel had paper displayed. Panel ten spotlighted ruling and binding, of which Charlotte is the center for the Carolinas. Panel eleven exhibited newspapers' role in the graphic arts and the twelfth demonstrated the important part ink plays.

The exhibition was outstanding from several aspects: it was arrestingly presented; it had educational value for printing school apprentices who were guests of the sponsors; it increased awareness of the scope and importance of the printing industry locally; and it demonstrated a blending of several graphic arts after careful and tasteful preparation.

W. J. Crichton, Jr., president of the Printing Industry of Charlotte, may well take pride in the way his organization sponsored the observance of Printing Week in the Queen City and also promoted the printing industry.



Panels one and two (above) exhibit letterpress printing. Charlotte has for many years been outstanding in this important phase of the printing industry. Its plants are equipped with the most modern machinery obtainable today.



Panels ten and four (above) demonstrated ruling and binding, and rotogravure and aniline processes, respectively. Charlotte is the center of ruling and binding for both North and South Carolina.



Panels three and six (above) displayed offset lithography and photo-engraving processes, respectively. In the field of offset, the city has facilities ample for any requirement. Charlotte's photoengraving plants are the best equipped and most modern south of Philadelphia.



Panel five (left) revealed packaging. The modern packaging specialties in Charlotte are in the textile and food packaging fields. Charlotte is the home of the South's largest box plants and carton manufacturers. The output is shipped across the world.

NPTA TO MEET IN NEW YORK

Members of the National Paper Trade Association will meet for their annual convention in New York City March 27 to March 29. Fred K. Heitkamp, vice-president of ATF, Incorporated, will address an open industry session of manufacturers and guests on Tuesday morning, March 28. Also announced as a speaker for that session is Harry Erlicher, vice-president in charge of purchases and traffic for General Electric Company.

First day of the convention will be devoted to committee meetings and the annual luncheon. A meeting of the Fine Paper Division will take place Tuesday afternoon. Speakers include George E. Williamson, president of the Strathmore Paper Company, and J. H. Londergan, director of the statistical research division, NPTA. A session of the Wrapping Paper Division will be held on Wednesday morning.

Guest speaker for the annual meeting on Wednesday afternoon will be Congressman J. K. Javits.

N. Y. SUN EQUIPMENT SOLD

Morris and Joseph Schwartz, doing business as Printcraft Representatives, purchased the bulk of the machinery and mechanical equipment at the *New York Sun's* plant. The *Sun's* printing equipment was not included in the sale of the paper's name, good-will, and circulation lists which were purchased by the *New York World-Telegram*.

The purchase embraced all equipment in the composing room. Also included in the sale were the machine shop, paper cutters, and other equipment located in the basement, as well as electrical material.

The Schwartz Brothers have announced that the machinery and equipment will be sold at liquidation.

JAMES M. ALDEN HONORED

A testimonial dinner was recently given in honor of James M. Alden, manager of International Printing Ink Company's office at Kalamazoo, Michigan. The occasion, attended by some 150 men and women of the graphic arts industry, marked "Jim's" forty years of "outstanding service to the printing industry." In 1885 at the age of ten, Jim became a printer's devil on the *Janesville (Wisconsin) Gazette*. Glen S. Graham, vice-president of the Sutherland Paper Company, was toastmaster for the Alden dinner.

MONOMELT-BAKELITE ASSOCIATION

The Monomelt Company, Incorporated, has become one of four processing distributors for Bakelite plastic matrix sheeting. With the addition of plastic sheeting, the company will be able to furnish a complete service to publishers, envelope makers, paper converters, and rubber stamp makers throughout the Mississippi Valley. Monomelt has been a pioneer in the development of equipment and materials for plastic and rubber plates.

The MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 20th of month preceding issue date

W. A. MEEKS

W. A. Meeks, executive secretary of the Master Printers Association of Newark (New Jersey) and Vicinity, died suddenly of a heart attack on February 1. Sixty-five years of age, he had been prominently identified with printing trade association work for a large part of his lifetime, and was well known and highly regarded throughout the country.

A native of North Carolina, Mr. Meeks, as a young man, followed the trade of Monotype operator. His first association post was that of secretary of the *Typothetae* of South Bend, Indiana. Subsequently he served for sixteen years as secretary of the *Typothetae* in Philadelphia, and held a similar position in Newark before becoming executive secretary of the Master Printers Association in that city in 1943.

He was instrumental in forming the national organization of Graphic Arts Trade Association Executives, and was active with that group up to the time of his death.

LITHO CLUB TO CONVENE

The fifth annual convention of the National Association of Litho Clubs will be held April 14 and 15 in Boston, Massachusetts. James F. Beldotte, president of the Boston Litho Club, has stated that the two-day meeting will feature shop talk sessions, nationally known speakers, and time out to see the many interesting sights and historic shrines. Working with Mr. Beldotte on the convention plans has been the following committee of the Boston Club: Charles E. Mallet, Rand Avery-Gordon Taylor, and president of the National Association of Photo Lithographers; Edward W. Harnish, of the Buck Printing Company, who is vice-president of the NALC and secretary of the Boston Club; Merrill N. Friend, of Spaulding-Moss and treasurer of the Boston Club; William S. Law, New England manager of the International Printing Ink Company; John F. Raymond, of Storrs and Bement Company; and Tom Tierney, publisher of the *New England Printer and Publisher*.

ANNUAL PUBLICATIONS CONTEST

The 1950 International Industrial Publications Contest, annually sponsored by International Council of Industrial Editors, has been announced. The 1950 contest is being conducted on behalf of the Council by the Northern Ohio Industrial Editors Association. All entrants will be rated on accomplishment of purpose, editorial achievement, the general appearance, and production achievement. Final judges will include Norman Shaw of the Cleveland Press; Robert Wray Manning, the president of Manning Studios, Incorporated; and William Feather, Sr., head of the William Feather Company. Awards will be presented at the annual International Council of Industrial Editors convention in Pittsburgh early in May.



RAY W. GUTZWILLER

A native of Charleston, Missouri, he attended business college in Illinois. He is a veteran of both world wars; was wounded in both wars. He served four years in World War II, enlisting as a "yardbird" at the age of forty-two and leaving the service with the rank of captain. Mr. Gutzwiller succeeds the late James H. Sweeney.

DETROIT APPRENTICE DINNER

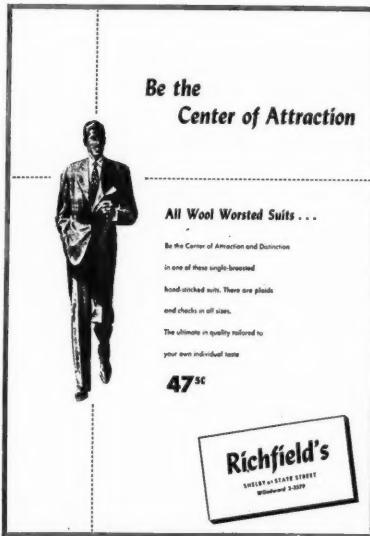
Forty-one graduates of the Detroit Printers Apprentice School received diplomas at the Sixth Annual Typographical Apprentice Dinner held February 4 at the Federation of Labor Temple. The dinner, attended by more than 300, was sponsored by the Detroit Typographical Union and the Graphic Arts Association of Michigan.

The principal speakers were Dr. R. Hunter Middleton, director of the department of type-face design at Ludlow Typograph Company, and Edward E. Goshen, assistant director of the Bureau of Apprenticeship of the United States Department of Labor. Dr. Mid-

BRITISHERS TOUR PLANTS

A group of fifteen British printers is completing a tour of several American graphic arts centers for a first-hand study of letterpress production methods, equipment, and operation techniques. The tour is under sponsorship of the Economic Co-operation Administration, which has adopted a policy of bringing "productivity teams" here for study purposes to help Marshall Plan countries improve and increase their own industrial output.

The visitors from Britain arrived in New York in mid-February. In that city proper, and within a fifty-mile radius of Manhattan, they inspected



Left: first-prize advertisement by Ross McFarland and Charles Anstett in annual contest of Detroit Printers Apprentice School. Second prize, for ad on right, went to Robert Prigel and Clifford Rupnow

leton acted as judge in the annual apprentice advertisement contest, a highlight of the annual dinner. First prize in the contest was won by Ross McFarland of the Unique Press and Charles Anstett of George Willens and Company. Dr. Middleton praised the quality of craftsmanship in the twenty-five advertisements selected by the apprentices for final judging, reviewed major problems involved in attaining effective typography, and set forth guides to be followed in developing such craftsmanship. Mr. Goshen commended the Joint Apprenticeship Committee on the outstanding success of the Detroit program and on the cooperation between the union, management, and schools in the development and administration of the program under which some 160 apprentices are now training.

A special feature of the dinner was the presentation of plaques to employers Thomas P. Henry, Jr., of Thomas P. Henry Company; Samuel Aaron, of Artcraft Lithograph Company; and William Kuttuhn, of William Kuttuhn Printer, on behalf of the apprentices for the work these men have done for the program.



HERRELL ASSISTS GIEGENGACK

Russell H. Herrell has been named administrative assistant to Augustus E. Giegengack for the Sixth Educational Graphic Arts Exposition to be held in Chicago, September 11 to 23 inclusive. Mr. Herrell was associated with Mr. Giegengack for fourteen years as his executive officer in the Government Printing Office at Washington, D. C., while Mr. Giegengack was Public Printer of the United States. He has taken a leave of absence from the Government Printing Office.

1950 CENSUS IN APRIL

The seventeenth decennial census of the United States will be taken during the month of April by 140,000 enumerators of the Bureau of Census. The nationwide enumeration will relate to population, housing, and agriculture, including irrigation and drainage projects. The Census Bureau will tabulate about fifteen billion facts the censuses collect from an estimated 151 million persons in the United States. Response to the official census questions is mandatory, but the same law also specifies that the individual's replies must be kept confidential.

HARRIS-SEYBOLD FILM POPULAR

More than 100,000 buyers of printing have seen the Harris-Seybold Company film, "How to Make a Good Impression," in the past three years. The film is still in demand. Average monthly audiences total 2,500 persons. The company has a year-long direct mail campaign in process to 3,000 advertising agencies, suggesting showings for the agency production managers and their staffs. The film can be borrowed from Harris-Seybold Company, Cleveland 5, Ohio, or any of its branch offices.

PAPER GROUP MEETS IN NEW YORK

New president of the American Paper and Pulp Association is George Olmstead, Jr., president of S. D. Warren Company. He was elected at the seventy-third annual convention of the organization and its twenty-two affiliated groups held in New York during the week of February 20. As is customary, the annual meeting of the Technical Association of the Pulp and Paper Industry was held at the same time. Albert E. Bachmann, of Missisquoi Corporation, was re-elected as president of TAPPI. Kenneth P. Geoghegan, of Aetna Paper Company, was re-elected vice-president of TAPPI.

Newly elected first vice-president of APPA is Sydney Ferguson, of Mead Corporation. E. W. Tinker continues as the executive secretary-treasurer of the association.

General tone of the convention was divided between optimism concerning the basic soundness of the industry and its good prospects for the coming year, and warnings voiced by several speakers over the possible consequences of lowered tariffs advocated by government officials as one form of aid to the

Do you know that...

foreign countries in their struggle for economic improvement.

Cola G. Parker, retiring president of APPA, took note of both these points in his annual report. As regards 1950, he said: "I think it is safe to say that as far as the immediate or short-term future is concerned, the situation is healthier than that of a year ago.... Our industry may really be reasonably optimistic as to the year ahead."

His suggested remedy for the long-range problem of competitive markets involved a direct effort to raise world consumption of paper products. "A world-wide increase," he said, "as little as one per cent of United States per capita consumption would mean more than 3,000,000 tons of paper and board, and would tax the idle capacity of the world." What is needed, he stated, is a rise in the standard of living and a higher degree of literacy among all peoples. If this can be accomplished, he declared, it is inevitable that there will be a corresponding rise in paper consumption.

Among affiliated groups, Spurgeon F. Barndt, sales manager of the Wyoming Glazed Paper Company, was elected president of the Coated and Processed Paper Association. The vice-presidents are Robert C. Adams, of the Marvellum Company, and Bernard B. Novasel, of Lachman-Novasel Paper Corporation. The Groundwood Paper Manufacturers' Association elected E. J. Doonan, of Gould Paper Company, president; Samuel Pruyne, of Finch, Pruyne & Company, and B. W. McEachern, of Northwest Paper Company, vice-presidents.

The Salesmen's Association of the Paper Industry named Daniel H. Keck, of Kimberly-Clark Corporation, president. Western vice-president is William J. Tilden, of the Mead Sales Corporation; eastern vice-president is George Watson, of Wheelwright Papers, Incorporated, re-elected.

One of the features of the TAPPI meetings was the reading of a report on the development of a process for making pulp from hardwood trees, said to open up the possibilities of new supplies of newsprint at lower prices. The report was presented by C. E. Libby and F. W. O'Neil, of the New York State College of Forestry, who stated that patent claims have been filed for the new process. The TAPPI annual medal presented for "long and valued service to the industry" was awarded to George H. Mead, chairman of the board, Mead Corporation. Presentation of the medal was made by Reuben B. Robertson, president of Champion Paper & Fibre Company.

WILL SERVE ON COMMITTEE

Charles F. King, offset editor of THE INLAND PRINTER, recently became a member of the Graphic Arts Committee of the Technical Association of the Pulp and Paper Industry. The committee is headed by Paul Thoma of Time-Life Research.

• Arthur F. Meding, secretary-treasurer of the Edwards and Deutsch Lithographing Company, has been elected president of the Chicago Lithographers Association. This association, organized over ten years ago with twenty-five members, now has a membership of sixty-eight firms. . . . Frank A. Ross, who joined the Miller Printing Machinery Company a year ago, has been appointed chief engineer of the company's web department. Prior to joining Miller, Mr. Ross was chief engineer of the New Era Manufacturing Company for a number of years. . . . J. A. Johnson has been appointed sales manager of the Tomkins Printing Equipment Company. Formerly manager of the Detroit branch of American Type Founders, Mr. Johnson has had over twenty years' sales and technical experience with letterpress, offset, and bindery equipment. . . . John J. O'Brien, vice-president, was recently elected as president of the Teletype Corporation, Chicago subsidiary of the Western Electric Company, to succeed Timothy E. Shea who was appointed personnel director of Western Electric. L. R. Cook, Teletype sales manager, will advance to the vice-presidency vacated by Mr. O'Brien. . . . The *Berkshire Evening Eagle*, of Pittsfield, Massachusetts, has begun expansion and modernization of its plant at a cost of \$200,000. . . . Paul G. Stevens has been elected president of the Consolidated Printing Ink Company, of St. Paul, Minnesota, wholly owned subsidiary of Brown and Bigelow. . . . American Newspaper Publishers Association has placed the total estimated newsprint consumption in this country for last year at 5,529,206 tons. This represents the largest consumption of newsprint on record. The figure includes such uses as comic books, shopping newspapers, and commercial printing of circulars and house organs. . . . Gordon F. Elrod has been appointed executive vice-president and general manager of Ben Shulman Associates, New York City, company specializing in sales of newspaper plants, presses, and printing equipment. Formerly production manager for the Houston, Texas, *Chronicle*, Mr. Elrod will act as a production and mechanical consultant for clients, and will devote considerable attention to mechanical production surveys. . . . 1950 marks the seventy-fifth anniversary of the founding of Wm. A. Force & Company, manufacturer of numbering and dating machines. . . . Milton Anderson Company, New York, has been formed as a graphic arts design, production, and advertising agency, following dissolution of the partnership, Russell-Anderson. . . . Photoengravers Board of Trade

of New York re-elected all officers for the coming year. They are: Nelson Demarest, president; Charles Powers, the vice-president; Matthew Gliedman, treasurer (his twenty-first year); Emil Weltz, secretary; and W. Arthur Cole, managing director and assistant secretary of the board of directors. . . .

Harold E. Stassen, president of the University of Pennsylvania, was selected as the recipient of the 1950 "Share Your Knowledge" gold medal award by the Philadelphia Club of Printing House Craftsmen. Presentation of the award is being made at the March meeting of the club. . . . Fifty years of continuous service is the record marked up by plant foreman Frederick S. Ridgaway, of the Baltimore printing firm of Harry S. Scott, Incorporated. Mr. Ridgaway started working for the present firm's forerunner, John S. Bridges & Company, in 1900.

• Frank Eichorn, a charter member and first president of the Rochester, New York, Club of Printing House Craftsmen, is still one of the most active members of the organization, which was chartered in November, 1920. . . . Ralph C. Persons has been placed in charge of all graphic arts group activities of Sun Chemical Corporation, with the exception of the Pacific Coast division. President G. W. Ullman announced the appointment following the resignation of William Recht as a director and vice-president of the company. . . . Robert L. Cheney has been appointed art director in charge of book design for Harper & Brothers, following the retirement of Arthur Rushmore. Mr. Cheney has been a book designer for Harper's since 1946, and was previously associated with Rumford Press, Concord, New Hampshire. . . . O. K. Eden has been appointed secretary of the Houston Graphic Arts Association, Texas, succeeding S. P. Smith, resigned. . . .

Catherine M. Kent, a director of Universal Laboratories, Incorporated, received a wrist watch recently on the twentieth anniversary of her association with the company's subsidiary, Sleigh Metallic Ink Company. Miss Kent is executive vice-president of the latter company. . . . Charles J. Felten, graphic arts instructor and art director, heads the committee planning New York's Big Six centennial celebration and has designed a black-on-gold seal commemorating the event. The celebration will take place May 5 to 15.

• Carl Kesler, state editor of the Chicago Daily News, is the new national president of Sigma Delta Chi. Mr. Kesler also is editor of the *Quill*, the magazine of that fraternity.

NEW BOSTITCH LITERATURE

A series of new illustrated fliers describing Bostitch book stitchers is now available. The literature gives the complete specifications on all models. The stitchers described range from light to heavy duty, and include models with multiple heads for gang stitching.

NEW SWEDISH PHOTO DEVICE

News from Stockholm, Sweden, of a photomechanical typesetting machine for simultaneous setting of text and music, has been reported as a revolutionary method in this field. Birger Karlquist of Stockholm collaborated with his brother Charles in the invention of this machine.

The unit took seven years to develop and will be shipped to the United States for demonstration in a month or two. The machine is said to perform in nine hours what now takes a man a week to do by hand.

The Swedish Luma Lamp and Ericsson Telephone Companies assisted the inventors in producing certain complicated details, and engineers of the Ericsson Company are now assisting the inventors to put the finishing touches to the machine and to increase its speed.

CONDUCT LITHOGRAPHIC FORUM

Eighth in the series of technical forums conducted in the past few years by the Lithographic Technical Foundation was held in New York in January. Sponsored by the Metropolitan Lithographers' Association, the two-day meeting was attended by 400 lithographers from the New York area who listened to speakers, witnessed demonstrations, and participated in discussions covering a range of technical developments, processes, and new equipment.

At an evening session, R. V. Mitchell, chairman of the board, Harris-Seybold Company, spoke on the value of research. On the same program, Robert F. Reed, research consultant of Lithographic Technical Foundation, covered problems of involving paper—printability, methods of condition, and factors affecting register.

First day of the forum was given over to demonstrations of techniques, materials, and equipment used in various operations. On the second day there was an open forum meeting led by Foundation research men and technicians for the purpose of discussing problems and processes.

Michael H. Bruno, research manager for the Foundation, presided over the first day's session. Speakers and demonstrators were Edward J. Martin, supervisor of LTF's reduction to practice division; Joseph J. Janis, pressman, demonstrating LTF's method of press testing which enables a direct comparison of twelve treatments on a single plate; Mr. Reed; Louis D. Pollner, associate engineer, sponsored at LTF's laboratory by the Consolidated Lithographing Corporation, Brooklyn; Dr. Paul J. Hartsuch, supervisor of LTF's metals and surface chemistry division; David Riddell, LTF laboratory assistant sponsored by Montreal Lithographing Limited; and George W. Jorgensen, who is the supervisor of LTF's photo-sensitive division.

Among subjects covered were latest procedures in platemaking, including

Typographic Authority



MRS. BEATRICE L. WARDE, international typographic authority, is exhibiting and discussing the typography of a collection of British books, pamphlets, letterheads, catalogs, and other pieces in a series of lectures. Although she was born in this country, it was in England that Mrs. Warde attained her prominence in the field of typography. She will complete her seventy-five-day tour in Toronto, Canada, after visiting Chicago, Boston, Philadelphia, and New York City. Mrs. Warde expects to leave Quebec about May 7. Her tour is sponsored jointly by Monotype Corporation Limited, of London, and by the Lanston Monotype Machine Company of Philadelphia.

graining; the Cronak treatment for zinc; improved desensitizing methods; correct press adjustment to avoid dot slurr; mixing of chemicals, preparation of cellulose gum solutions, use of the pH meter, and general concepts of wettability and surface treatment; and factors in photography which affect tone reproduction, with a comparison of the results achieved by glass screens and contact screens, camera, and contact negatives and positives.

Among demonstrations were those showing use of the LTF Sensitivity Guide, designed to afford platemakers a practical control method over tones; use of the paper hygrometer and register rule in detecting and correcting causes of mis-register; and LTF's recently developed fumeless etch for bimetal plates.

The second day's meeting provided a detailed question-and-answer forum on a number of the first day's subjects; also a discussion of inks—their printability, drying, reasons for chalking, and tinting, led by Mr. Reed.

ITCA BIENNIAL CONFERENCE

The 1950 Biennial Eastern District Conference of the International Typographic Composition Association will be held on April 21 and 22 at the Hotel New Yorker in New York City.

After a morning session on April 21, the members will visit the Intertype factory in Brooklyn during the afternoon to see a demonstration of the Fotosetter. The traditional "Get Together" party will be held that evening.

The following day there will be a morning session, to be followed by a luncheon. An attendance greater than the 176 men and women who were present at the 1948 Eastern District Conference is expected this year. All composition plant owners, whether or not members of the ITCA, are invited to attend this conference and to participate in its activities.

VARI-TYPER NAMES KARCH

R. Randolph Karch has been appointed director of typography and research by the Ralph C. Coxhead Corporation, Newark, New Jersey. His duties will include the upgrading of operators of the DSJ Coxhead composing machine in the design and layout of all kinds of "cold-type" composition. Mr. Karch, a well-known writer on graphic arts subjects, has been principal of the Cincinnati High School of Graphic Arts and technical supervisor of the printing laboratories of the Rochester Institute of Technology.

WISCONSIN GETS SEEDLINGS

Nekoosa-Edwards Paper Company will make 300,000 Norway Pine seedlings available this year at no cost to farmers and other landowners in Central Wisconsin. Last year, the twenty-fifth anniversary of the company's reforestation program, 150,000 seedling pines were distributed to farmers in Adams County. The results were so favorable that the quantity is being doubled this year, and the area covered is also being extended.

COOKSEY SYSTEM AGENTS

The Goss Printing Press Company of Chicago and R. Hoe and Company of New York City have been appointed sales agents for Collmar Corporation's Cooksey System of web control. It is understood both manufacturers will offer the web control installations as original equipment where requested by the customer on their lines of magazine and newspaper web presses.

The Cooksey System of web control consists of three basic units: a web break detector, a sheet severing and clamping device, and an electric "trolley." The function of the units is to prevent wrap-ups whenever the web break occurs. It has met with remarkable success in installations, cutting down-time caused by breaks in the fast-moving web of the high-speed presses and eliminating the danger of damage ever-present in the case of a web break and wrap-up.

LTF ELECTS OFFICERS

The annual meeting of members of the Lithographic Technical Foundation was held on February 7 in St. Louis, Missouri. The following directors were elected for a term of three years: Charles W. Cole, Stanley Kukla, Carl R. Schmidt, James G. Strobridge, Charles W. Weis, Jr., and John M. Wolff, Jr. Previously elected directors on the board are: Hugh R. Adams, Jr.; Harry E. Brinkman, B. E. Callahan, Lorne B. Campbell, Ralph D. Cole, R. E. Damon, Arthur A. Goss, Jr.; William J. Hogan, George C. Kindred, John L. Kronenberg, Frank A. Myers, and Engelbert Smith. The following officers were elected for the year: Harry E. Brinkman, president; R. E. Damon, vice-president; George C. Kindred, treasurer; and Ralph D. Cole, secretary. Members of the executive committee elected for 1950 are: R. E. Damon, George C. Kindred, Ralph D. Cole, Stanley Kukla, Frank A. Myers, and Charles W. Weis, Jr. The finance committee members elected at the meeting include George C. Kindred, James G. Strobridge, and Charles W. Weis, Jr.

A highlight of the meeting was a luncheon given the directors of LTF by the directors of the Associated Printers and Lithographers of St. Louis on February 7.

GRAPHIC ARTS VISUAL AIDS

A set of twenty-five full-color slides on "Locking Up Type Forms for the Platen Press" has been prepared by Adrian Pollock of Ferndale, Michigan. The series, along with a twenty-three-page essay, earned Mr. Pollock a master's degree in education from College of Education of Wayne University, Detroit, Michigan.

The series, consisting of one title slide and a breakdown of the actual steps in locking up a form, so impressed the members of the Printing Industry Crafts Association of Southern Oakland County, Michigan, that duplicate sets of the visual aid material have been presented to local high school printing classes. Mr. Pollock is preparing script and photograph shots for a series on press makeready.

GUMMED PAPER LITERATURE

Planned to interest printers and paper merchants' salesmen are five promotion pieces by Paper Manufacturers Company. The firm's flat gummed paper sample book shows all of the company's Perfection grades. One illustrated circular has been entitled "Why Gummed Paper Lies Flat—and Why It Curls." "Why Doesn't Gummed Paper Stick to All Surfaces?" describes the application of gummed paper to porous and non-porous surfaces. The use of gummed paper for offset printing is described in "Who's Afraid of Water?" "Heat Sealing Paper" is a circular on the use and application of this material in the production of labels for application to cellophane, plastic, waxed paper, and similar substances.

NEW MACLEAN-HUNTER PAPER

Canada now has, for first time in its literary history, a popular national paper exclusively devoted to book reviews and related news. *BOOKS in Review*, in tabloid newspaper format, is announced by the Maclean-Hunter Publishing Company. The publication will appear regularly each month beginning with the February issue. A pilot issue published in December proved so successful that publication on regular schedule was decided upon. R. R. Robinson is editor of *BOOKS in Review*. The publication is the great-great-grandson of the earliest Maclean-Hunter business paper, *Books and Notions*, which was established in 1884.

FIRM'S PROFITS GO UP

Increased operating efficiency helped push the profits of the United States Envelope Company, of Springfield, Massachusetts, to \$874,751.37 in 1949 as compared to \$758,026.70 for 1948. This shows an increase of \$116,724.64, or 1.5 per cent, for the year ended December 31, 1949, as revealed in the company's fifty-second annual report. The report showed decrease of \$1,295,329.12 in net sales in 1949—\$27,176,023.20 as against \$28,471,352.32 for 1948. New machinery and equipment were acquired in the amount of \$601,400.55. A chart illustrating distribution of the sales dollar indicated 3.2 cents as the net profit.

For you... The White Wove You've Wanted

Wait 'til you see how your printing sparkles on the beautiful, clean, bright white of the new U.S.E. 400 Line —

Wait 'til you feel the snap and crackle of the paper — and visualize how it will make, in your customer's mail, the impression of quality he wants to register.

Wait 'til you see how smoothly this new envelope feeds into your presses — how its uniform bulk makes each printing impression equal to every other one.

But why wait? Ask your paper merchant to show you samples — and test these against *any* line. You will be pleased, and so will your customers . . . and there's no extra charge for these advantages.

E-1P

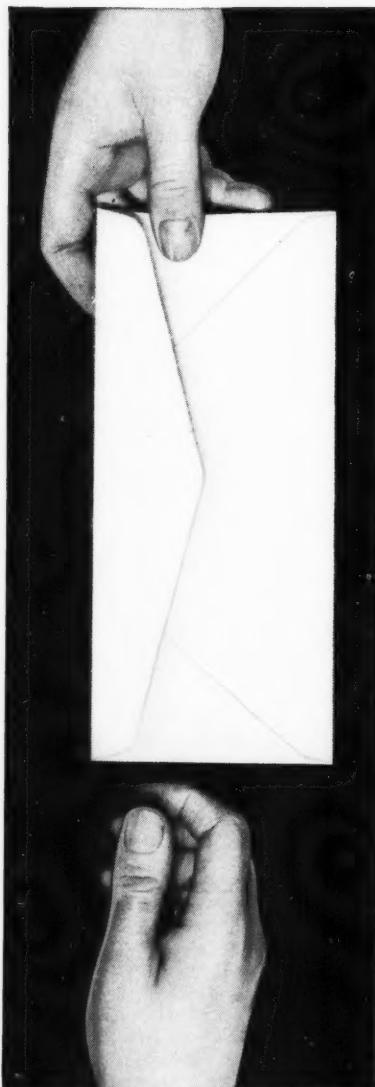


UNITED STATES ENVELOPE COMPANY

Divisions from Coast to Coast

SPRINGFIELD 2, MASSACHUSETTS

THE INLAND PRINTER for March, 1950



SYRACUSE PRINTING PROGRAM

The School of Journalism at Syracuse University in the fall season will begin what is believed to be the first graphic arts-liberal arts joint program leading to the degree of bachelor of arts.

Professional courses are divided between graphic arts and general basic courses in journalism. Graphic arts areas to be covered include an introduction to the field, elements of lettering and color, production methods and techniques, layout and design, advanced design and production, and principles of photography, all of which are required. Various graphic arts electives and courses in other departments will be available.

The program will be under the direction of Professor Laurance B. Siegfried, graphic arts educator and typographic consultant.

The School of Journalism's Frederic W. Goudy Typographic Laboratory and the photographic laboratory will be used. Included in the laboratory equipment are fonts of the "lost" Goudy types which were presented to the school by Mr. Goudy.

URGE STANDARD SIZE REPORTS

Printers who have complained about the difficulty in printing odd-sized accounting forms will echo the plea for standard letter-size accounting reports voiced in the February *Journal of Accountants*, official publication of the National Society of Certified Public Accountants.

Credit managers, bankers, and others who receive the audited financial statements have also complained about the variance in page sizes, claiming they are hard to handle and inconvenient to file properly.

MONTANA GRAPHIC ARTS COURSE

The third annual graphic arts short course for Montana newspaper publishers and commercial printers will be held at the Montana State University School of Journalism on April 22 and 23. Included in the program will be an exhibit and demonstration by suppliers of new printing equipment. The machinery will be shown in operation in the university's pressroom. The course is sponsored by the university and the Montana State Press Association.

A. T. DE LA MARE

Alpheus Theodore De La Mare, ninety-six, whose career spanned the great technical advances of the commercial graphic arts during the past seventy-five years, died at his home in Oradell, New Jersey on February 14. Although a printer, and proprietor of a plant in New York City which he established in 1881 under his own name, Mr. De La Mare was distinguished in the public mind for his work as editor and publisher in a specialized field—that of horticulture.

For fifty-six years, until his retirement in 1944, he published and edited

1950

Conventions

WHAT WHERE WHEN

National Association of Litho Clubs. Copley Plaza Hotel, Boston. April 14, 15

International Typographic Composition Association. 1950 Biennial Eastern District Conference. Hotel New Yorker, New York City. April 21, 22

Technical Association of the Lithographic Industry. Sheriton Hotel, Rochester, New York. April 24, 25

Pacific Mechanical Conference. Fairmont Hotel, San Francisco, California. May 6, 7, 8

American Pulp and Paper Mill Superintendents Association. Edgewater Beach Hotel, Chicago. June 8, 9, 10

American Newspaper Publishers Association. Hotel Statler, Buffalo, New York. June 12, 13, 14

Fifth District Craftsmen's Conference. Commodore Perry Hotel, Toledo, Ohio. June 16, 17

Lithographers National Association. Edgewater Beach Hotel, Chicago. September 7, 8, 9

International Association of Printing House Craftsmen, Hotel Stevens, Chicago. September 10, 11, 12, 13

Sixth Educational Graphic Arts Exposition. International Amphitheatre, Chicago. September 11 through September 23

International Typographic Composition Association. Sherman Hotel, Chicago. September 14, 15, 16

Printing Industry of America, Incorporated. Palmer House, Chicago. September 17, 18, 19, 20, 21, 22

National Graphic Arts Education Association. Sherman Hotel, Chicago. September 21, 22, 23

Kansas Newspaper Mechanical Conference, Kansas Hotel, Topeka, Kansas. September 30, October 1

American Photoengravers Association. Chalfonte-Haddon Hall Hotels, Atlantic City, New Jersey. October 9, 10, 11

National Association of Photo-Lithographers. The Shoreham, Washington, D. C. October 25, 26, 27, 28

International Association of Electrotypers and Sterotypers. Bermuda cruise aboard the Queen of Bermuda and at the Princess Hotel, Bermuda. October 28, 29, 30, 31, November 1, 2, 3

the magazine, *Florists Exchange and Horticultural Trade World*. In addition, his firm published and printed a large number of books, catalogs, and other publications in the horticultural field. He was credited with inspiring many progressive innovations in the floral industry, including the telegraph exchange plan. Honors and medals were conferred upon him on several occasions.

Born in Gaspe, Quebec, Mr. De La Mare went to New York as a youth, working in the book publishing trade until he founded his printing plant. His son, A. T. De La Mare, Jr., is vice-president of the company, which produces a general range of book and job work, in addition to the horticultural specialties.

AIGA PRINTING EXHIBITION

Following its initial showing in New York during February, the 1950 Printing for Commerce Exhibition of the American Institute of Graphic Arts began a nation-wide tour. First bookings were in Washington, D. C., for three weeks starting March 13, and in Austin, Texas, starting April 10. A plan has been developed whereby local printing organizations are showing the AIGA exhibit in conjunction with a display of fine work done by printers in their own communities.

The exhibition consists of 271 pieces selected by an independent jury from entries sent in by printers, designers, and advertisers from all parts of this country and Canada. Selections were made on the basis of three major qualities: excellence of design; excellence of reproduction; excellence of both. Of the total, three pieces were selected for their design only; twenty-nine for their reproduction; the balance for both.

Represented in the exhibition are entries from twenty-seven states, the District of Columbia, and Canada. New York led the list for total number from any one city, with Chicago second, and Philadelphia third. Methods of reproduction for the winning pieces included letterpress, offset-lithography, gravure (both roto and sheet-fed), and the silk screen process.

Members of the jury were: David Bryce, director of advertising and literature, Lederle Laboratories Division, American Cyanamid Company; Ernest Elmo Calkins, advertising counsellor; Lester Douglas, director of art and printing, *Nation's Business* magazine; Harry A. Groesbeck, Jr., of Beck Engraving Company; E. McKnight Kauffer, artist and designer; Bradbury Thompson, who is the art director of *Mademoiselle* magazine; Monroe Wheeler, director of exhibitions and publications, Museum of Modern Art, New York City. Chairman of the exhibition committee is Joseph Chanko, of Conde Nast Press.

The exhibition is broken down into a number of categories of commercial printing, excluding periodicals, which are covered in other AIGA shows. Due to the comparatively large number and high quality of entries involving radio promotion, and medical promotion, the winners in these categories were grouped separately. Another separate grouping was accorded graphic arts promotion. The other divisions are: exhibition catalogs; calendars; sales promotion — pamphlets, letterheads; envelopes, stickers; annual reports; announcements and invitations; sales promotion — folders; programs and menus; sales promotion — booklets.

For each selected piece, certificates of award were presented to the printer, designer, engraver, and sponsor. Purpose of the yearly competition is to encourage finer quality commercial printing, and to stimulate closer cooperation between those responsible for the various elements in production of the complete piece.

KIDDER PRESS EXPANDS

The Kidder Press Company of Dover, New Hampshire, recently purchased the Richmond Rocket Gravure Press from the Inta-Roto Machine Company of Richmond, Virginia. The manufacture and operation will be transferred to Dover, New Hampshire. William Armour, former president of Inta-Roto, will function as consulting and field engineer for Kidder Press in the gravure field.

A new addition, 240 feet long by 100 feet wide, has recently been completed at Dover. A single row of columns in the center of the structure divides the area into two bays fifty feet wide, each served by overhead rail cranes. The building houses a large part of the company's machining facilities and also provides space for steel storage and cutoff equipment. Lathes, turrets, grinders, milling machines, and tool room facilities have been installed. The new building adjoins the planer department, and 100-foot section of wall has been removed to provide easy access between the two areas.

NEW INTAGLIO OFFICERS

Changes in ownership of Intaglio Services Corporation and new managerial appointments at the company have been announced. Len S. Pinover is the new president. He succeeds Robert A. Travis, who has resigned. Mr. Pinover is one of the founders of the firm. V. Winfield Challenger takes over Mr. Pinover's former duties as vice-president and general manager.

Other officers elected are: Myron R. Homiak, the vice-president in charge of Chicago operations; Irwin Werner, the vice-president in charge of sales; Oscar Smiel, vice-president in charge of manufacturing; Edward S. St. John, secretary; Van T. Sprankle, treasurer; and O. S. Haverfield, general manager of the Detroit plant.

The new board of directors is comprised of Messrs. Pinover, Challenger, Homiak, St. John, and Fred R. Hendrick of Detroit.

Intaglio operates plants in New York and Chicago, and also Intaglio-Cadillac, Incorporated, Detroit. Offices are also maintained in Philadelphia.

LIFE SPEEDS COLOR ADS

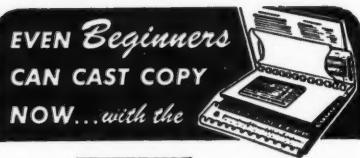
Effective May 1, *Life* magazine will speed up closing schedules for four-color advertisements to eight weeks and two-color advertisements to six weeks. Four-color advertisements have increased in the magazine from 30 per cent in 1940 to 50.7 per cent in 1949. At the same time the size of the press runs has increased from two million to over five million.

In regard to progress made in recent years toward solving problems of high-speed printing, Andrew Heiskell, *Life* publisher, said, "We are co-operating in many projects in the graphic arts field and, in addition have our own research program under way in the laboratory at Springdale, Connecticut. "The latest closing schedules for *Life*

would have been impossible without invaluable co-operation of our paper and ink suppliers working with the *Life* printers: R. H. Donnelley and Sons Company, American Colortype Company, the J. W. Clement Company, Cuneo Eastern Press Incorporated, and Pacific Press Incorporated."

CHICAGO BOOKMAKING EXHIBIT

An elaborate and inclusive exhibition of bookmaking in Chicago will be presented to the public on May 2 in the Germania Club, Chicago. The exhibition will be under the sponsorship of the Chicago Book Clinic, the Society of Typographic Arts, and other graphic arts groups in the Chicago area. Leading graphic arts firms will display phases of book production as well as completed works. William T. Couch, director of the University of Chicago Press, will speak on bookmaking. Geoffrey Higgins is president of the Chicago Book Clinic.



HABERULE

Visual COPY-CASTER

Amateur or expert, your copy-fitting problems can be solved easily and quickly. Because now you can work with the easiest, fastest copy-fitter ever known, the Haberule Visual Copy-Caster! More than 36,000 artists, printers, ad men, editors, copy writers, students, etc., have acclaimed the amazing simplicity with which it works out any copy-fitting problem. Get yours today!

763 machine and foundry type faces; pocket size; plastic bound. Complete \$6 with Haberule plastic type gauge \$1

At Artists' Materials Stores...or

HABERULE PUBLISHING CO.
11 east 42nd street • new york 17, n.y.



The ORIGINAL Profit-maker for SPECIAL FORMS

The JCM machine collates and tips together every conceivable form from "postage stamp" size to 17" x 25 1/2". Easily set-up in a jiffy for any job. Any person can easily become a proficient operator. Installation of a JCM machine will put you on the road to new profits.

Send at once for further information.

JCM MACHINES manufactured and sold by

J. CURRY MENDES

ORIGINATOR OF SEMI-AUTOMATIC COLLATING MACHINERY
104 BROOKLINE AVE. BOSTON 15, MASS.
Branch offices...Los Angeles...Chicago...New York

Huber's Expanded Ink Service

What it offers you in 1950

\$1,400,000 INVESTED IN NEW PLANTS AND MACHINERY

A new, fully equipped ink plant at McCook, Illinois, is the latest addition in Huber's continuing program of expansion and modernization of its ink-making facilities.

Designed to service printing plants from the Rocky Mountains to Ohio and from Minnesota to Louisiana, McCook has joined the new and enlarged Huber plant at Bayonne, N. J., and the plants at Brooklyn and Borger, Texas, to provide you with quality inks from one of the country's leading ink makers.

For this expanded service to users of its news, comic, publication and packaging inks, Huber has invested \$1,400,000 in new plants and machinery during the last four years alone.

Huber Plans Today for Printing Tomorrow

This organization is unique with respect to the graphic arts. Huber makes the carbon blacks used in ink, the inks used in printing, and the clays used in paper. Such a related experience is invaluable from a research standpoint.

The Huber ink and paper laboratories, located in Texas, New York, and Georgia, jointly main-

tain a continuous and intensive research program to analyze and meet the changing needs of the printing industry.

Huber's Technical staff brings to its assignments an unusual fund of related knowledge and experience that comes from working closely with the country's leading printing producers.

J. M. Huber Corporation

Huber Products  *in Use Since 1780*

Plants: Bayonne, N. J. • Borger, Texas • Boston, Mass. • Brooklyn, N. Y. • East St. Louis, Ill. • McCook, Ill.

Sales Offices: Boston • Brooklyn • Chicago • New York • East St. Louis, Ill.

Momentum

E

ver try to ski? . . . It isn't easy until you acquire the knack of momentum. Then you glide over snow-clad winter landscapes swiftly and smoothly.

Mastery of momentum is also vital to success in the field of commercial enterprise. The forward progress of business depends on the accelerating power of printed salesmanship. A business concern keeps on its feet when it moves ahead.

The ability of printing to sell goods depends to a remarkable degree upon the right selection of paper. The advertiser with a modest budget is wise to select his papers with care. Adaptability and printability are two attributes of fine papers that are to be found by printers and advertisers in the wide range of papers made by West Virginia Pulp and Paper Company. The selection of West Virginia papers goes a long way toward the achievement of printing excellence.

How are advertisers using fine papers today? To learn how effective advertising is coupled with uses of fine papers, be sure to obtain Issue No. 179 of "West Virginia Inspirations for Printers." The cover carries the same colorful painting which appears on this insert, "Winter Holiday," by Paul Sample.

This number, containing choice examples of current graphic design, is yours by writing or phoning to the nearest West Virginia Distributor or to any of the Company addresses listed at the right.

THE COVER ARTIST

Born in Kentucky in 1896, Paul Sample has lived in almost every section of the United States. Forty-seven Museums and important public collections own his paintings including the Metropolitan Museum of Art, the Boston Museum, the Brooklyn Museum, the Art Institute of Chicago, the Whitney Museum, New York, etc. His work also hangs in the White House in Washington, D. C.

WEST VIRGINIA PULP AND PAPER COMPANY



230 PARK AVENUE, NEW YORK 17

35 EAST WACKER DRIVE, CHICAGO 1

PUBLIC LEDGER BUILDING, PHILADELPHIA 6

503 MARKET STREET, SAN FRANCISCO 5



WINTER HOLIDAY: BY PAUL SAMPLE • FROM THE ASSOCIATED AMERICAN ARTISTS, NEW YORK

West Virginia Inspirations for **1979**

*Vacation
in
Chicago
and
Attend
the*

6th Educational
Graphic Arts Exposition
September 11-23, 1950
at the International Amphitheatre

Biggest Show Ever Arranged by and for the Graphic Arts

Exhibits in Action of Equipment and Supplies for the Composing Room, Press Room, and Bindery; Art, Camera, Platemaking and other departments for production in Letterpress, Lithography, Gravure, and Silk Screen Printing.

175 Exhibitors using three acres of space on one floor.

Conventions, Clinics, Meetings, Conferences, to consider the "Know-How" will be held in Chicago Hotels during the two weeks of the Exposition, as follows:

The International Ass'n. of Ptg. House Craftsmen, Inc.	Hotel Stevens Sept. 10, 11, 12, 13.
Printing Industry of America, Inc.	Palmer House Sept. 17, 18, 19, 20.
International Typographic Composition Ass'n.	Sheraton Hotel Sept. 14, 15, 16.
Book Manufacturers' Institute	Edgewater Beach Hotel Sept. 11, 12, 13.
Lithographers' National Ass'n.	Edgewater Beach Hotel Sept. 7, 8, 9.
National Graphic Arts Education Ass'n.	Hotel Sherman Sept. 21, 22, 23.
Label Manufacturers' National Ass'n.	Edgewater Beach Hotel Sept. 9, 10, 11.

NATIONAL *graphic arts* **EXPOSITIONS**
INCORPORATED

SUITE 802 • 105 WEST MONROE STREET • CHICAGO 3, ILLINOIS

He wants this job done by tonight—



That sure was fast—and the price is right!

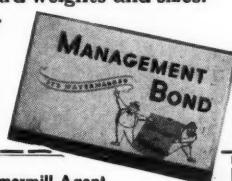


For low-cost jobs that win reorders, run on
MANAGEMENT BOND

When one of your customers wants a job done in a hurry—and at low cost—count on Management Bond to come through with flying colors. This watermarked Hammermill paper feeds beautifully . . . comes off your presses crisp, clean and fast . . . helps you avoid those pressroom delays that are so costly in overtime. And when you deliver a smart-looking job right on

schedule, Management Bond wins you good-will that often leads to a reorder . . . and a second profit for you!

You can offer Management Bond in white and six attractive colors. It is carried by Hammermill agents throughout the country in standard weights and sizes. Send the coupon below for your free sample book.



Send this coupon to your Hammermill Agent
or mail it to Hammermill Paper Company,
1601 East Lake Road, Erie, Pennsylvania.

Please send me — FREE — a sample book
showing Hammermill's MANAGEMENT BOND.

Name _____

Position _____
(Please attach to, or write on, your business letterhead) IP-MAR.

Oh!

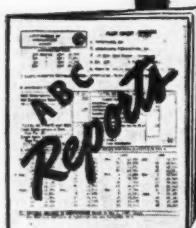
WHERE

*...is my wandering
ad tonight?*



**SEND THE RIGHT MESSAGE
TO THE RIGHT PEOPLE**

Paid subscriptions and renewals, as defined by A.B.C. standards, indicate an audience that has responded to a publication's editorial appeal. With the interests of readers thus identified, it becomes possible to reach specialized groups effectively with specialized advertising appeals.



THREE are two ways to buy advertising space. One is the guesswork-opinion method. The caption above is the mournful song of an advertiser who is still selecting media the way it was done before World War I, when there were no standards for the circulations of published media and when there was no accepted and approved method of auditing circulations. In those days, advertisers O.K.'d their proofs and sent out their advertising with a prayer that some of their sales messages would find their way to market.

The other way to buy space is the factual, know-what-you-get-for-your-money method. Today advertisers can start their investments on a basis of facts by selecting media with the help of the information in the reports issued by the AUDIT BUREAU OF CIRCULATIONS. This cooperative and nonprofit association of 3300 advertisers, advertising agencies and publishers, organized in 1914, has established standards that make it possible to evaluate the circulations of published media. The A.B.C. maintains a large staff of experienced and specially trained circulation auditors who make annual audits of the circulations of publisher members. A.B.C. reports give the facts thus obtained.

Here are some of the audited facts about business papers that A.B.C. reports tell the advertiser:

- how much paid circulation;
- how much unpaid;
- an occupational or business breakdown of subscribers;
- where they are located;
- how much subscribers pay;
- whether or not premiums are used;
- how many subscribers are in arrears;
- what percentage of subscriptions are renewed.

Those who buy advertising on the basis of this factual information, as given in A.B.C. reports, do not have to speculate about the distribution of their sales messages. They KNOW where and to whom their advertising goes. That is why this business paper is a member of the AUDIT BUREAU OF CIRCULATIONS. Ask for a copy of our A.B.C. report and then study it.

THE INLAND PRINTER



A. B. C. REPORTS—FACTS AS THE BASIC MEASURE OF ADVERTISING VALUE

IF YOU HAVE STATIC TROUBLE

read these facts about Ionotrons!

The Ionotron Static Eliminator® was introduced to the printing industry in 1947 — not as a cure-all or panacea — but as a practical approach to static problems which had proved troublesome on certain types of presses and related equipment.

The Ionotron removes static charges by the ionization effect of *alpha rays*. These rays are emitted from a strip of foil containing a radioactive material. This source is commonly a carefully controlled (and highly diluted) amount of radium. It is the only long-lived emitter of alpha rays that is commercially available.

The Ionotron is one of the growing group of commercial applications of so-called "atomic energy." As such, it has been subject to a great deal of rumor.

United States Radium Corporation has had more than 30 years' experience in the industrial usage of radium-containing materials and products. In this work, we have been associated with many leading industrial companies, scientific laboratories, and the military services. It is on the basis of this background that we make the following frank answers to your questions about the Ionotron.

HOW Successful IS THE IONOTRON?

Approximately 100 Ionotron installations on printing presses and related equipment are now in operation. They range from single-color flat bed presses such as the Miehle to high-speed multi-color rotogravure presses such as the Hoe.

The Ionotron Static Eliminator cannot be successfully applied to ALL presses where static problems exist, because mechanical design of the presses may not permit effective placement or adequate shielding of the ionizing bars.

In most cases, information available at U. S. Radium Corporation will permit us to advise, in advance, whether your particular presses can be successfully equipped. In some cases, only a trial installation can settle this point. We are prepared to work with you on such experimental installations.

HOW Safe IS THE IONOTRON?

Like a flame, an electric circuit, or a fast-moving press roll, the active source of the Ionotron could be so misapplied that

a potential hazard would result. We do not wish to cloak this fact nor to ignore the concern that you or your operators may feel about the radioactive source in the pressroom.

Accurate test instruments are at hand to prove that the installations are well within the conservative safety limits established by health authorities and other experts in the field.

When the Ionotron in its improved shielded housing is installed and maintained in accordance with simple instructions furnished you, presses may be operated without hazard. On such installations, an adequate factor of safety protects even those operators who may depart from normal positions and procedures on the job. We will not recommend or furnish Ionotrons for installations when press construction will not permit effective shielding or if operating procedures will not permit compliance with instructors.

HOW MUCH DO IONOTRONS Cost?

Average installations of Ionotrons on a standard flatbed press such as the Miehle range from \$350 to \$600. On multi-color rotogravure presses, a complete static-elimination installation may involve as many as 12 separate bars and cost some \$1500. Figured in relation to the extra capacity obtained from the press in reduced spoilage and improved presswork, Ionotrons have proved able to justify the investment time after time. With the Ionotron, first cost is the only cost — the effectiveness of the unit will exceed the life of any press by many years, and it can generally be adapted and reused on replacement presses.

HOW CAN I Find Out

WHAT IONOTRONS WILL DO FOR ME?

Along with factual information on the Ionotron, U. S. Radium has a simple questionnaire form ready to send you. Filled out and returned to us, it very likely will permit us to tell if your static problem can be solved in this way, and whether the Ionotron can *pay its way* in a safe and successful installation in your pressroom.

JUST MAIL THIS COUPON!

*Dept. K, U. S. Radium Corp., 535 Pearl Street, New York 7, N. Y.

Please send me a free copy of the illustrated bulletin, "Ionotron Static Eliminator Applied to Printing Presses." Also include detailed questionnaire concerning specific static problems.

Name _____ Title _____

Company _____

Address _____

City _____ Zone _____ State _____

*If your company is located in Canada or the British Commonwealth, please send coupon to Eldorado Mining & Refining (1944), Ltd., Ottawa, Ontario, Canada.



"To me as a make-up man, Blatchford's the buy because

*... it makes clean, solid slugs
that are easy to handle:
to trim, line up, and lock up."*

Every make-up man wants material that fits without fussing. And in type, slugs, and strip of Blatchford, he can be sure he gets it. Why?

First, because the lead, tin, and antimony are tops in quality. Unlimited metal resources plus close laboratory control account for that.

Second, because Blatchford formulations assure the characteristics and behavior you expect. Nothing is left to chance.

Third, because alloying and molding are under constant control. Every batch of Blatchford reflects know-how gained by nearly a century of metal-mixing experience.

That's why make-up men, operators, and pressmen tell you, "when it comes to metal, Blatchford's the buy." Try it.

* * *

Keep your metal stock always up to par—use the famous *Blatchford Metal Maintenance Service*. Write for details.

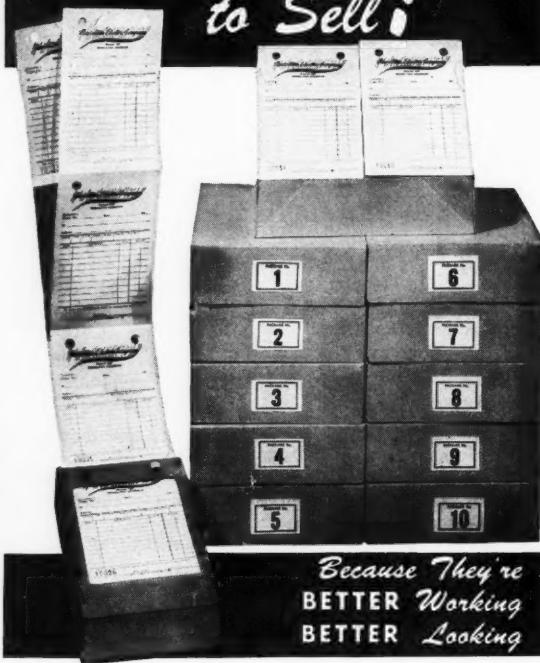
NATIONAL LEAD COMPANY, Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Pittsburgh, St. Louis; National Lead Co. of Mass., Boston; E. W. Blatchford Co., New York; Morris P. Kirk & Son, Inc., Los Angeles; American Lead Corp., Indianapolis.



Blatchford...
the **NATIONAL** name
for dependable metal

Makers of the famous Blatchford "Honeycomb" Base

HANO Forms
are *Easier*!
to *Sell!*



*Because They're
BETTER Working
BETTER Looking*

SELL Hano Autographic Register Forms and Registers . . . your customers will appreciate their better appearance and performance.

You'll profit, not only from the first sale, but from repeat orders from satisfied customers.

Hano Forms are sold under **YOUR** name, shipped under **YOUR** labels and billed to **YOU**. You'll find them a real profit item for your company.

Southern, Western and Mid-western dealers wanted. Write today for all the details.



Philip HANO Co.
INCORPORATED
HOLYOKE
MASSACHUSETTS



bring your layouts to life: print on

INTERNATIONAL *Ti-Opake*

Where it's a rush job, and it's got to be good—specify International Ti-Opake.

It's quick-drying and so opaque it cuts show-through to the minimum. Smooth finish
for folders, broadsides and catalogs printed by letterpress or offset.

For announcements, prospectuses, stationery—vellum finish with matching envelopes,
equally good for printing and writing. International Paper Company,

220 East 42nd Street, New York 17, N. Y.



INTERNATIONAL PAPERS
for Printing and Converting

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



ON any layout, line-up, and register work, use the Craftsman Photo-Lith Layout Table for better, faster, lower cost operation.

No other method offers the absolute accuracy of Craftsman. Accuracy is assured by straightedges operating in *machine cut* geared tracks . . . a Craftsman exclusive feature! For fine measurements, you get hairline accuracy with precision tooled vernier dials. Controls are within easy reach for speed of operation.

The Craftsman Photo-Lith Table is effectively used by offset and letterpress printers, engravers, and art departments. Made in 5 sizes, from 28x39" to 62x84". Investigate now. Use coupon below, today!

Send for the

 Catalog today

CRAFTSMAN LINE-UP TABLE CORPORATION WALTHAM, MASS.

George H. Charnock, Jr., V. P.

PHILADELPHIA: Thomas R. Gallo, 1311 Widener Bldg.
 CHICAGO: Paul M. Nahmens, 719 S. Dearborn Street

Use This Coupon Today

CRAFTSMAN LINE-UP TABLE CORP.
 57 River St., Waltham 54, Mass.
 Without obligation, please send me Catalog of Craftsman Line-up and Register Tables.

Name.....

Company.....

Address.....

NEW!



Stanley
 LEVERLOCK

THE GALLEY LOCK THAT REALLY WORKS!

Will Save You Money!

- ★ Eliminates tie-up of many kinds of linecast forms
- ★ Speeds page make-up and proofing
- ★ Holds securely for handling, shipping
- ★ Holds fine type on its feet for good proofs
- ★ Sizes to fit all standard steel galleys

SAMPLE, (8 3/4" Size) AVAILABLE.....\$1.00 POSTPAID
 ADDRESS INQUIRY TO NEAREST BRANCH

WESTERN NEWSPAPER UNION—Branches in Principal Cities.

E. C. PALMER & CO. LTD.—Dallas, Houston, Miami, New Orleans, Tampa

HARRY W. BRINTNALL CO., INC.—San Francisco, Los Angeles, Seattle

WALTER Y. STANLEY

HASTINGS, MICHIGAN

BALTOTYPE

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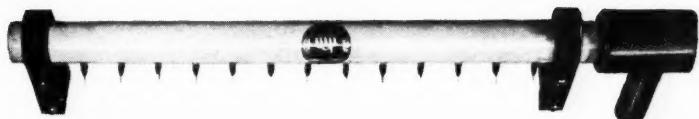
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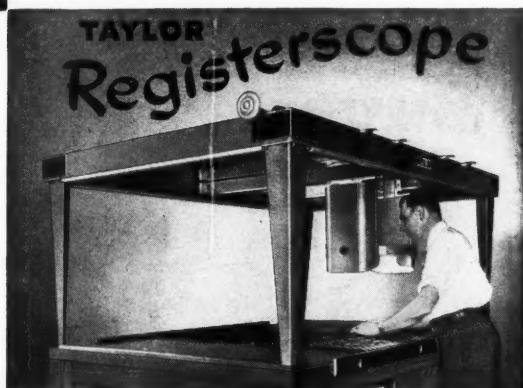


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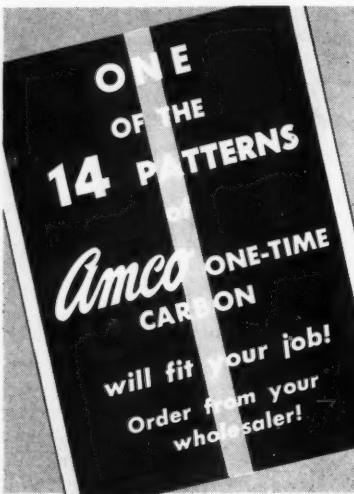
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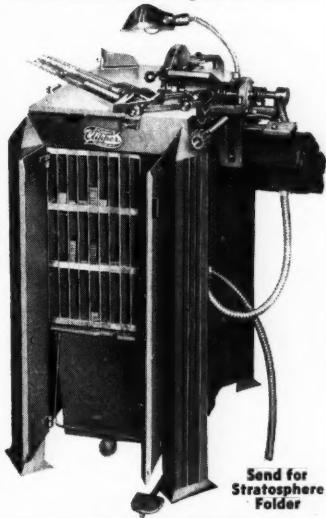
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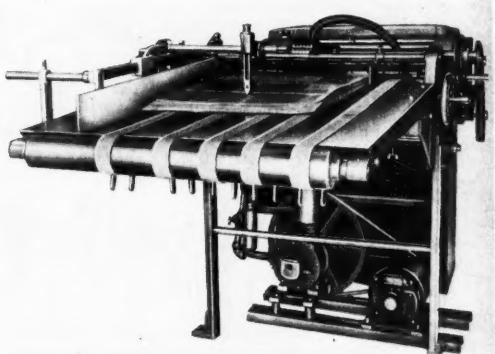
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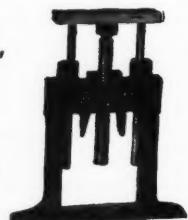
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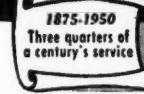
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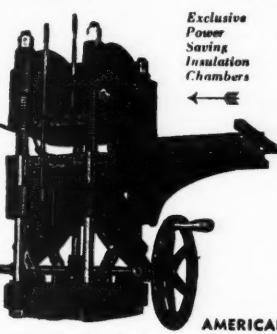
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The Inland Printer

Leading Business and Technical Journal in the Printing and Allied Industries

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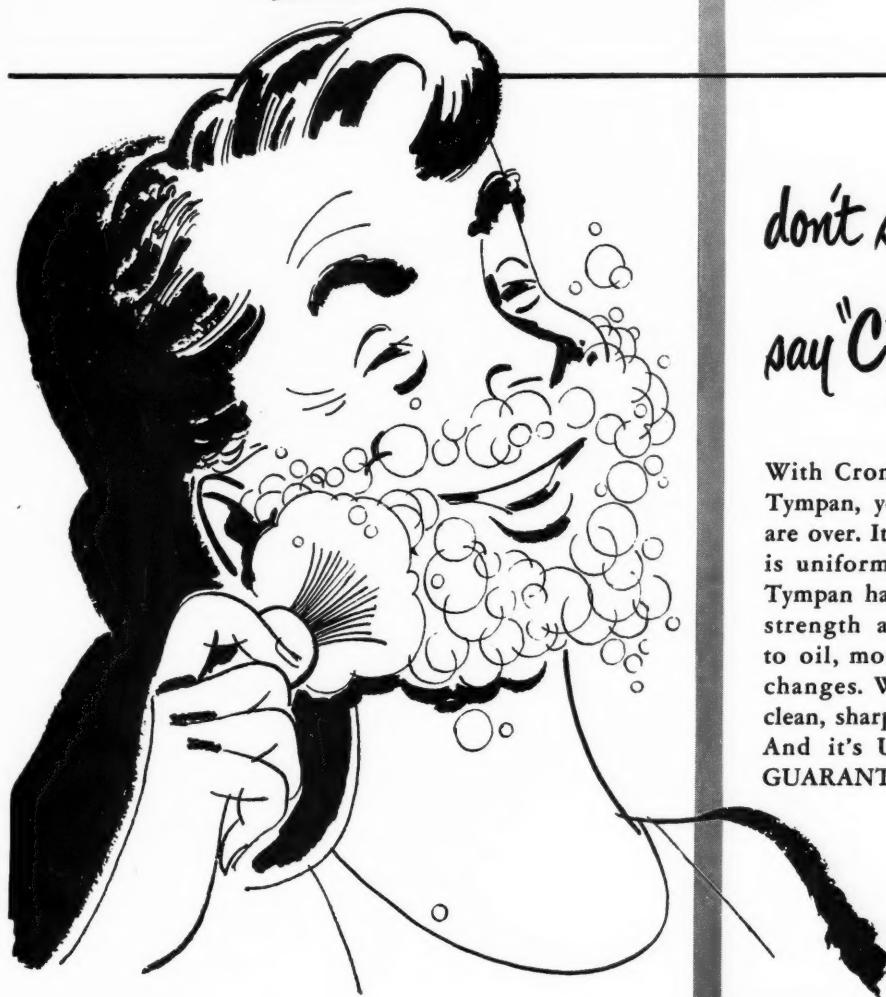
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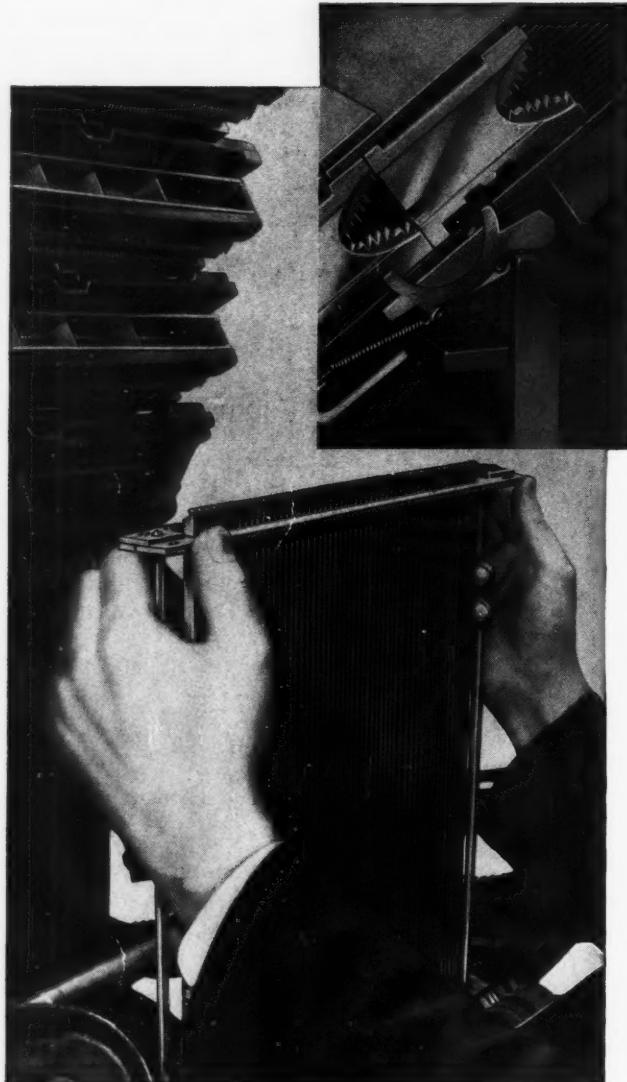
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